

An impressionistic painting of a person, possibly a woman, in a field of yellow and white flowers. The person is wearing a blue dress and a yellow hat, and is bent over, looking down at the ground. The field is filled with numerous small yellow and white flowers, and the background is a mix of green and yellow brushstrokes. The overall style is loose and expressive, with visible brushwork and a focus on light and color.

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LIVE AUCTION 924

Monday 2 December 4 pm

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or by appointment

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FINE ART
- THE DANISH GOLDEN AGE

Monday 2 December 4 pm

Lot 1 - 34



The Danish Golden Age 1801-1864

– World-class art in a time of crisis

At the themed Live Auction on 2 December in Lyngby and the Online Auction on 9 December at bruun-rasmussen.dk, we present an extraordinary selection of Danish art from the first half of the 19th century. Here, the cultural scene was flourishing despite Denmark's major crises. World-class art was created by artists with a broad vision, educated at the internationally recognized Royal Danish Academy of Fine Arts. At the auctions you will find paintings and drawings by the most famous of these artists: Christoffer Wilhelm Eckersberg, Martinus Rørbye, Johan Thomas Lundbye, Wilhelm Marstrand, Constantin Hansen and Peter Christian Skovgaard.

A country in crisis

The Golden Age unfolded in the first six decades of the 19th century, which was characterised by a string of major political and economic catastrophes. In 1801, England forced Denmark out of neutrality with the Battle of Copenhagen, bombing Copenhagen and taking over the Danish fleet in 1807. In 1813, Denmark went bankrupt, and in 1814, the country was forced to cede Norway. The end of the Golden Age is marked by the war in 1864, when Denmark suffered a catastrophic defeat against Prussia, leading to the loss of yet another sizeable part of the country's territory.

Art and national identity

In the space of next to no time, Denmark went from being a central power in Europe to being a small, diminished country, creating the need to rebuild the national identity. The world of art played an instrumental role in this, and some of the most important works in Danish art history were created. Artists had an immense wanderlust, and as part of their education, they travelled to Southern Europe and Rome – the melting pot of art – where they studied the cultural treasures of antiquity and were inspired by the sun-drenched landscapes.

A wide array of motifs

The upcoming auctions bear witness to the fact that many of the motifs of the Golden Age originate from the artists' travels to Italy, but the Danish landscape, portraits, the city and everyday life also found their way into their works. With the long coastline, the sea also became a pervasive motif, and many artists employed an almost scientific approach to the way they studied and reproduced the refraction of light in the waves, the nature of the ships, and different weather conditions. It was also during the period that plein-air painting was introduced into Danish art.

Golden Age art in high demand

The Danish Golden Age art is in demand like never before on the auction market. Many private collectors and museums such as the Louvre in Paris, the National Gallery in London and the Metropolitan Museum of Art in New York have acquired Golden Age works at our auctions in recent years. There has also been significant focus thanks to the exhibitions "Beyond the Light: Identity and Place in Nineteenth-Century Danish Art" at the Metropolitan Museum of Art in New York and the Paul J. Getty Museum in Los Angeles in 2023, and "Danish Golden Age – World-Class Art Between Disasters" at the National Gallery of Denmark in Copenhagen, Petit Palais in Paris and Nationalmuseum – Sweden's Museum of Art and Design in Stockholm in 2019/2020.





1

1

THORALD BRENDSTRUP

b. Sengeløse 1812, d. Copenhagen 1883

Monks working in a convent garden. Signed with monogram. Oil on paper laid on canvas. 19 x 26 cm.

Provenance: Merchant Julius Just, his estate auction Winkel & Magnussen auction 223, 1937 no. 17.

DKK 20,000–30,000 / € 2,700–4,000

2

JØRGEN ROED

b. Ringsted 1808, d. Copenhagen 1888

Italian landscape, probably from the region around Paestum or outside Rome near Ostia. C. 1838. Signed with monogram. Oil on paper laid on canvas. 30 x 40 cm.

Exhibited: Kunstforeningen, "Udvalg af Malerier og Studier af Etatsråd, Professor Jørgen Roed", 1889 no. 19. Ny Carlsberg Glyptotek, "På sporet af Jørgen Roed. Italien 1837–1841", 1991 no. 15.



2

Literature: Jens Peter Munk, "Landskabet og Arkitekturen" in "På sporet af Jørgen Roed. Italien 1837-1841", exhibition catalogue, Ny Carlsberg Glyptotek, Copenhagen 1991, mentioned and ill. pp. 34-35.

Here Jens Peter Munk writes the following about the painting (in Danish):

"As in the Ischia picture, the foreground is painted with a broad, pasty brush, while the background and sky are thinly and delicately painted. In a bold compositional balancing act, the subject is literally built up stone by stone in a line from the two blocks of the foreground above the bushes that moves up the slope towards a corner of a tower-like building on the top right. Next, the eye is directed in the opposite direction via some rock fragments or ruins to a road that cuts diagonally through the lower lying landscape towards the sea. In this small detail lies the tension of the picture, but the starting point is indeed the necessary architectural block."

Provenance: The artist's wife Emilie Roed (1806-1894) (1889). Bruun Rasmussen auction 317, 1974 no. 201. Preben Rørvig (1991). Bruun Rasmussen auction 739, 2005 no. 1411, ill. p. 15. DKK 30,000-40,000 / € 4,000-5,350



3

3

CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

"Kirken S. Pietro i Citta Segni". Church of Saint Peter in Segni, Italy. 1836. Signed C. H. Citta Segni. Oil on paper laid on canvas. 25 x 36 cm.

Emil Hannover, A Catalogue Raisonné of the Works of Constantin Hansen, 1901, no. 100.

Provenance: Art historian Just Mathias Thiele (1795–1874). Actor Peter Jerndorff (1842–1926).

Segni is an Italian town and comune located in Lazio south-east of Rome. The village is situated on a hilltop in the Lepini Mountains and overlooks the valley of the Sacco River.

DKK 40,000–60,000 / € 5,350–8,050



4

4 ANDERS LUNDE

b. Copenhagen 1809, d. s.p. 1886

View of the Tiber with Ponte Rotto and Isola Tiberina with the monastery of S. Bartolomeo. Signed A. Lunde Rome. Oil on canvas. 36 x 54 cm.

Provenance: The collection of Consul General Johan Hansen no. 1064 (1927), no. 1158 (1931), his auctions, part X, Winkel & Magnussen 143, 1933 no. 114, ill. p. 13. Winkel & Magnussen auction 275, 1941 no. 162, ill. p. 55. Winkel & Magnussen auction 354, 1949 no. 169, ill. p. 13.

DKK 60,000–80,000 / € 8,050–10,500



5

5

ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

View from the coast of Morocco with fishermen on the beach. Signed and dated Anton Melbye 1850. Oil on canvas. 41 x 60 cm.

Provenance: Manager Harald Simonsen, his estate auction Bruun Rasmussen 12, 1950 no. 7.

DKK 40,000–50,000 / € 5,350–6,700



6

6

THORALD BRENDSTRUP

b. Sengeløse 1812, d. Copenhagen 1883

The Gulf of Naples in Italy with a view towards
Mount Vesuvius. Later inscribed with monogram.
Oil on canvas. 42 x 66 cm.

DKK 40,000–60,000 / € 5,350–8,050



7

7

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

View from Tisvilde Beach. 1836. Unsigned. Oil on cardboard. 19.5 x 29.5 cm.

On the reverse the following certification from the artist's son Joakim Skovgaard (in Danish): "That this painting was painted by Prof. P. C. Skovgaard I am convinced of. Joakim Skovgaard".

DKK 40,000–50,000 / € 5,350–6,700

8

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

View towards Møns Klint (the Cliffs of Møn) with 'Taleren' seen from the beach. Study. Unsigned.

Dated 12. Juni 1850. Oil on canvas. 35.5 x 44.5 cm.

Provenance: Bruun Rasmussen auction 912, 2023 no. 169, ill. p. 169.



8

During Skovgaard's stay on Møn in June 1850, the artist maintained a lively correspondence with his future wife, Georgia Schouw (1828–1868). In his letters from Møn, the artist writes a lot about the weather, which in some cases keeps him from painting outside. Among other things, he writes on 11 June (the day before the present painting was created) (in Danish): "The weather has been rather unfavourable, but I can still use the time, and if the weather will just remain nice, then I hope to come home with a fine result, otherwise it will only be so-so. I have seen several lovely motifs or images, but there has to be good weather for it to be possible. In this flickering sunlight everything looks trivial, but I use it to prime. In the morning I like to work on the Sommerspiret (the Summer Spire) and the Maglevands Fald (waterfall), and in the evening, I enjoy sitting under the Slotsgavlens cliff. If the weather permits it, I also feel like painting Vitmundsnakke." (Correspondence between P.C. Skovgaard and Georgia Schouw belonging to the Skovgaard Museum).

The many different sketches and studies that Skovgaard carried out from the beach at the Cliffs of Møn culminated in the monumental work "Parti fra Møns Klint" (View of the Cliffs of Møn) from 1852, which measures 126×190 cm and is located at Fuglsang Kunstmuseum (Inv. No. 2008/4), acquired at Bruun Rasmussen auction 795, 2008 no. 31 for a hammer price of DKK 800.000.

DKK 60,000–80,000 / € 8,050–10,500



9

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Pergola ved kapucinerklostret i Amalfi". A pergola with vine leaves and bunches of grapes and a view of Amalfi. Unsigned. Dated Amalfi 1835. Oil on paper laid on cardboard. 35 x 50 cm.

Jørgen B. Hartmann, *A Catalogue Raisonné of the Works of M. Rørbye, mentioned in the travel diaries 1834–41, 1950*, no. 31.

Thorvaldsens Museum, *A Catalogue Raisonné of the Works of Martinus Rørbye*, 1981, no. 116.

Exhibited: Kunstforeningen 1838. Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 72.

Provenance: Presumably Eleonora Frederikke Rørbye, her husband, Professor Valdemar Stein; his widow Johanne Charlotte Stein, née Lautrup (1905). Winkel & Magnussen auction 399, 1956 no. 38, ill. p. 7. Here acquired by director Kai Nagler.

The present painting is a study for no. 213 in Thorvaldsens Museum, *A Catalogue Raisonné of the Works of Martinus Rørbye*, 1981. This painting entitled "Pergola med udsigt til Amalfi, i baggrunden kysten ved Kalabrien" (Pergola with a view of Amalfi, in the background the coast of Calabria) is dated 1844 and was exhibited at Charlottenborg in 1845 as no. 4. Here, in the pergola, you see two Italian women with baskets full of grapes and a little boy who is tempted by a bunch of grapes.

In the years 1834–37, Rørbye was on a great trip abroad, which took him to Italy, Greece and Turkey. From his preserved diaries we know that he arrived in Amalfi on 31 July 1835 and spent the entire month of August in the town. He made i.a. a number of drawings and six painted studies, including the present painting. Most well-known from the August stay is probably "Parti af torvet i Amalfi" (View from the square in Amalfi), which was sold at Bruun Rasmussen auction 883, 2018, no. 139 for DKK 1,900,000 to the National Gallery of Denmark (Inv. No. KMS8884).



9

Martinus Rørbye writes in his diary on 1 August 1835 about the creation of the present painting (in Danish): "The nature here is everything you could wish for of beauty. This morning I started on a study of the monastery yard and in the afternoon: on one in the garden".

On 7 August, he writes: "I have started on a study out in the garden; but it is not really working properly there; the intolerable heat of the sun almost drives you crazy, and you are sleepy for the rest of the day and have no further desire to work. God knows when I'll be quite diligent again".

On 8 August: "In the morning I painted on my study of the garden, but there is no prospect of it being good, partly because the heat is too strong, partly also because the light only comes late and disappears quickly".

On 9 August: "In the morning I painted on my study [...]".

On 10 August: "I finished my study of the garden in the morning, and in the afternoon I went for a stroll to bathe, as it was extremely hot".

Despite the difficulty of working in the heat, Rørbye has managed to capture the beauty of the south with the lush vines, ripe fruit, the warm rays of sunlight on the columns, and the azure blue sea and the iconic white houses jutting out from the cliffs on the coast.

Rørbye returned to Copenhagen in 1837, and he brought home lots of studies, drawings, sketches, etc. from all the places he had been, and several of these were immediately exhibited on his return. Several of the works aroused great enthusiasm and were praised in Kunstforeningens (the Danish Art Association's) magazine *Dansk Kunstblad*. Among others, the present painting was briefly described (in Danish): "A view of the delightfully situated Amalfi with the adjacent sea from a pergola is extremely picturesque." (*Dansk Kunstblad*, Saturday 17 February 1838 no. 1, p. 4).

DKK 800,000–1,000,000 / € 105,000–135,000



10

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"Møllebakken ved Kallundborg". The Mill hill at Kalundborg. Signed with monogram and dated 47. Oil on canvas. 37 x 55 cm.

Karl Madsen, *A Catalogue Raisonné of the Works of J. Th. Lundbye*, 1949, no. 230.

Exhibited: Kunstforeningen, "Arbejder af Johan Thomas Lundbye", 1893 no. 128. Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 1186. Kunstforeningen, "Malerier af Johan Thomas Lundbye (1818-1848)", 1931 no. 100. The Venice Biennale 1938, room 15, no. 17, ill. p. 112. Charlottenborg, "Kunstakademiets jubilæumsudstilling. Dansk kunst gennem 200 år", 1954 no. 101.

Literature: Karl Madsen, "Johan Thomas Lundbye", 1898, mentioned p. 200. "Kunst i Danmark", third edition, "Malerier af Johan Thomas Lundbye", 1931, no. 47, illustrated. "Kunst i Privat Eje", 1944, vol. I, ill. p. 148. Karl Madsen, "Johan Thomas Lundbye", 1949, ill. p. 253 and mentioned p. 256 and p. 260.

Provenance: The painting was commissioned by Vice Admiral Jens Seidelin as a gift to his wife Lise Seidelin, née Bonnevie. Supercargo Theodor Ludvigsen (1893). Widow of Titular Councillor of State (etatsråd) P. C. Holst (1901). Farmer Wilhelm Holst. Winkel & Magnussen auction 51, 1927, no. 75, ill. frontispice, here acquired by manufacturer Knud and his wife Agathe Neye, their auction Bruun Rasmussen 409, 1980 no. 11, ill. p. 33. Bruun Rasmussen auction 627, 1996 no. 32, ill. p. 27. Bruun Rasmussen auction 718, 2003 no. 1546, ill. pp. 40 and 41.

During Lundbye's stay abroad, he longed for home incessantly. In July 1847, he had returned home to his "dear Denmark" joyful and happy, and he was not disappointed to see his native country again. He was



10

eager to start painting again, and immediately went to Vognserup, which made him "overjoyed and perfectly happy", and from there on to Kalundborg to visit his mother, who looked after the family's elderly. To Peter Christian Skovgaard (1817-1875) he wrote (in Danish): "I didn't work much, however, the fields [Vængerne] by the fiord and especially the Mill hill [Møllebakken] had occupied me quite a bit, from the last place I even thought of doing a painting, if not something very large, however, saw a nice little friendly view with 4 mills, which could vividly remind one of an unforgettable small mill painting in Rome by Brueghel. - No one has to worry about me, I have done no damage to the mood." (Karl Madsen, 1949, p. 253).

On 16 January 1847, Lundbye writes in his journal (in Danish): "These days I am painting on a small picture from Møllebakken near Kallundborg. I have started this on an old piece of canvas which, after three discarded paintings, has retained a number of knots and roughness, which clearly manifest themselves under this fourth. I have done that with diligence - it forces a beautiful powerful treatment, on which I will equally indulge myself, as on the extreme delicacy in the tones."

(Diary notes quoted after Johan Thomas Lundbye's journals "Kilder til Dansk Kunsthistorie" (ktdk.dk), (Primary Sources in Danish Art History) by MA and PhD in art history Jesper Svenningsen and published by the The New Carlsberg Foundation).

The Ny Carlsberg Glyptotek owns a study of "Møllebakken" with the dimensions 23.5 x 32.5 cm (Inv. No. MIN 3114), acquired at Bruun Rasmussen auction 410, 1980 no. 34.

DKK 600,000-800,000 / € 80,500-105,000



11

11

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"Køer paa aaben Mark. Regndag". Cows on a field. Rainy day. Signed with monogram and dated 47. On the reverse of the stretcher a wax seal. Oil on canvas. 41 x 53 cm.

Karl Madsen, *A Catalogue Raisonné of the Works of J. Th. Lundbye*, 1895, no. 255, mentioned p. 212.

Exhibited: Charlottenborg 1848 no. 129. Here acquired by count S. Danneskiold-Samsøe for 100 Rdl. Kunstforeningen, "Udstilling af Malerier, hvoraf Indtægten er bestemt til Anvendelse ved Frederiksborg Slots Genopførelse" (Exhibition of Paintings, the income from which is intended for use in the restoration of Frederiksborg Castle), 1860 no. 228. Foreningen "Fremtiden", "Udstilling af ældre danske Malerier og Bronzestatuetter", Charlottenborg, 1869 no. 107. Den nordiske Industri- og Kunstudstilling 1872 no. 141. Kunstforeningen, "Arbejder af Johan Thomas Lundbye", 1893 no. 148.

Provenance: Count S. Danneskiold-Samsøe (1848, 1860, 1869, 1872, 1893). Theater director Chr. Danneskiold-Samsøe (1895). Winkel & Magnussen auction 46, 1926 no. 72. Engineer Johannes Rump. Manufacturer Jac. Olsen. General Erna de Foguel. Bruun Rasmussen auction 494, 1987 no. 159, ill. p. 53. Bruun Rasmussen auction 737, 2004 no. 2037, ill. p. 46. Bruun Rasmussen Vejle, "Udsøgte malerier fra en dansk privatsamling" (Selected paintings from a Danish private collection) auction 102, 2005 no. 11 ill. p. 17.

DKK 75,000–100,000 / € 10,000–13,500



12

12

WILHELM MARSTRAND

b. Copenhagen 1810, d. s.p. 1873

"En Gedevogter, som sælger Melk". View from a street in Rome with a goatherd selling milk to a young woman standing in the doorway. Signed and dated Marstrand Rom 1840. Oil on canvas. 67 x 74 cm.

Exhibited: Charlottenborg 1841 no. 99. Kunstforeningen, "Marstrand-Udstilling", 1898 no. 119.

Provenance: Bought by Kunstforeningen (The Danish Art Association) and was disposed of by lottery at Kunstforeningen in 1841, here won by Councillor of State Mundt. Engineer Vald. C. Lier (1898). Consul General C. F. Glad, his auction Winkel Et Magnussen 100, 1931 no. 427, ill. p. 5.

The Nivaagaard Collection owns the painting "En stående italienerinde" (Standing Italian Woman) (Inv. No. 0215NMK), which is a study for the present painting.

DKK 100,000–150,000 / € 13,500–20,000



13

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

"Bugt ved Kallundborg Fjord ved Asnæs Skov". Bay of Kalundborg Fjord, at the forest of Asnæs. Signed J. T. L. (with runic letters on the stone) and dated Dec. 1839. Oil on canvas. 96 x 127 cm.

Karl Madsen, *A Catalogue Raisonné of the Works of J. Th. Lundbye*, 1895, no. 71, mentioned pp. 64-65 and ill. p. 64.

Exhibited: Kunstforeningen, "Arbejder af Johan Thomas Lundbye", 1893 no. 497. Kunstforeningen, "Malerier af Johan Thomas Lundbye", 1931 no. 114a.

Literature: Karl Madsen, "Malerier af Johan Thomas Lundbye", 1931, ill. no. 14.

Provenance: Bought by Kunstforeningen (The Art Association) and was disposed of by lottery at Kunstforeningen in 1840, here won by Secher, Randers. Baron Juul Rysensteen (1893, 1895). Director Max Lester, his auctions, part II, Winkel & Magnussen 26, 1924 no. 64. Manager A. J. Andersen (1931). Leif Willer Andersen. Bruun Rasmussen auction 105, 1959 no. 198, ill. p. 35. Bruun Rasmussen auction 123, 1960 no. 144, ill. p. 45. Bruun Rasmussen auction 149, 1962 no. 170, ill. p. 33. Kunsthallen auction 315, 1976 no. 128, ill. p. 23. Bruun Rasmussen auction 737, 2004 no. 2044, ill. p. 50-51.



13

Karl Madsen describes the motif and the time of the creation of the painting as follows (in Danish): "[...] in August and September he stayed in Kalundborg and Vallekilde and made excursions to Vognserup, Skarritsøen and the old manor house of Vedbygaard. From these excursions he brought home with him many dear memories, a rich treasure of great study drawings and the motifs for the three large and significant paintings that occupied him the following winter and the following spring. The first of them, Bay of Kalundborg Fjord, at the forest of Asnæs, was completed in December 1839 [...]. South of the fjord, just opposite Refsnæs, Asnæs Dyrehave is located on a narrow isthmus; not far from where the forest gives way to an uncultivated common at the outermost tip with single standing wind-swept trees and gnawed hawthorns, there are a couple of houses by a small inlet, which is called Havnemark. Lundbye seems to have been here at the end of the summer, but the painting shows us an autumn day with cloudy air and some rays of sunshine; a white stag and a brown hind prance into the water; yet in this remote place the animals - really only deer - are the living creatures you most frequently meet and see. The water is somewhat coloured in the painting, but the refracted light on the withered leaves of the trees is well rendered, and the beautiful lines of the coast and the forest give it a great and solemn majesty of its own. It seems to have been dear to Lundbye, because he drew it several times [...], most beautifully in the drawing he gave to Kunstforeningen, who bought the painting" (Madsen, 1895, s. 64-65).

DKK 400,000-500,000 / € 53,500-67,000



14

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Situation ved Rhinstrømmen". View by the Rhine. Signed and dated E. 1810. Oil on canvas. 47 x 59 cm. Philip Weilbach, *A Catalogue Raisonné of the Works of C.W. Eckersberg*, 1872, p. 213 under "II. Malerier udførte paa Rejsen og under Opholdet i Paris. 1810-1813" (II. Paintings executed on the journey and during the stay in Paris. 1810-1813).

Emil Hannover, *A Catalogue Raisonné of the Works of C.W. Eckersberg*, 1898, no. 94.

Exhibited: Kunstforeningen, "Udstillingen af C. W. Eckersbergs Malerier", 1895 no. 56.

Literature: Emil Hannover, "Maleren C. W. Eckersberg", 1898, mentioned and ill. p. 50. "C. W. Eckersberg's diaries 1810-1837", volume I, published and annotated by Villads Villadsen, 2009, mentioned p. 56.

Provenance: Chamberlain Christopher von Bülow to Nordfeld and Aulebæksgaard (1811). Warden of the Royal Cabinet of Curiosities Johan Conrad Spengler (1767-1839), his estate auction 8 October 1839 no. 15. Here acquired by merchant Laurits Nicolai Hvidt; his son, Eduard Julius Hvidt; his son, Laurits Nicolai Hvidt; his widow, Elisabeth Hvidt, née Gammeltoft (1895, 1898). Sotheby's, London, 27 March 1990 no. 2. Christie's, London, *Old Masters Part II: Paintings, Sculpture, Drawings and Watercolours*, 3 July 2024 no. 220.

In the early summer of 1810, Eckersberg went on his great journey abroad to Paris and Rome. The journey went through the Harz in Germany and along the Rhine, and several drawings and a few paintings from Eckersberg's hand are known from here, including "Partie af Ilsedalen paa Harzen" (From the Ilse valley in the Harz) (Hannover no. 92) and "Partie af Okkerdalen paa Harzen" (View from the Oker Valley in the Harz) (Hannover no. 93) and the present painting.

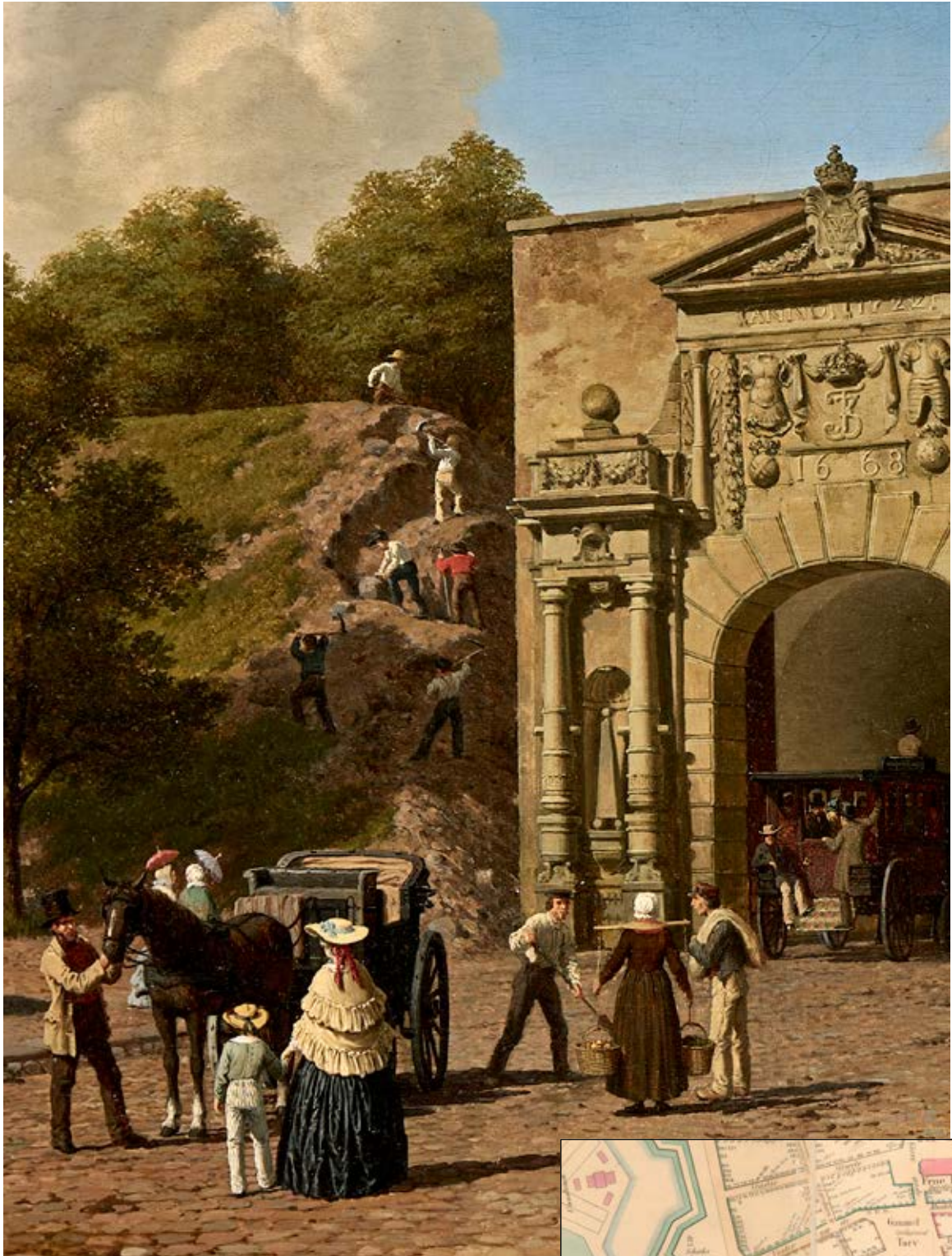


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On Monday, September 24, Eckersberg arrived in the Rhine region as he travelled from Frankfurt to Wiesbaden. Two days later, he writes the following in his diary about the further journey and the experience of the area (in Danish): "Wednesday the 26th from there to Iberg where we got on board the water stagecoach from Mainz, and we went with it down the stream of the Rhine to Coblenz where we arrived the same day's evening at 10. As beautiful as it was strange, and remarkable was the road from Bingen to Coblenz, the river runs there between very high steep rocks on which and between are the most beautiful vineyards on both sides. A great quantity of ruins of old knights' castles are seen here on each side of the stream, wonderfully built on the steepest cliffs and the highest peaks of the mountains. A rare old castle which was still very well maintained and very remarkable is: Die Pfalz, it is built right in the middle of the river on a cliff, all the former Counts of the Palatinate are from there."

Eckersberg describes the motif of the painting as follows: "The Rhine stream approximately 4 miles southeast of Coblenz. On the left you can see down the Rhine stream, the water stagecoach is seen sailing down with the stream, two men pulling a small river barge loaded with goods up against the stream. To the right, on a mountain planted all around with vines, you see an old ruin of an ancient knight's castle called Gutenfels, a similar one can also be noticed on a high hill in the background somewhat to the left. On the middle ground you can see some of the village of Kaup, from there you can see along the road to ... walking woman who has collected greens etc." (cited from "C. W. Eckersberg's diaries 1810–1837", volume I, published and annotated by Villads Villadsen, 2009, p. 56).

DKK 400,000–500,000 / € 53,500–67,000



Extract from city map of Copenhagen, 1858.



15

15 HEINRICH HANSEN

b. Haderslev 1821, d. Frederiksberg 1890

"Parti af Vesterport under Nedbrydningen". View of the demolition of the city gate Vesterport in Copenhagen. Signed and dated H.H. 59. Oil on canvas. 42 x 63 cm.

Exhibited: Charlottenborg 1861 no. 61.

Literature: Caspar Jørgensen & Bo Bramsen (ed.), "Vestervold falder", vol. 9 in "København før og nu – og aldrig", 1991, ill. p. 80. On p. 81, a drawing from 1860 shows the free access to the city after the demolition of the gate. In the background the tower of the Cathedral. Vesterport was located at the entrance to the current Strøget at Rådhuspladsen. The buildings in the background are located at the corner of Frederiksberggade. (See photo of city map).

In 1856, the military guard posts at all gates into Copenhagen came to an end and in 1857 a royal resolution ordered the demolition of Vesterport. The first step was to dig a hole in the rampart on each side of the gate. In the painting, two teams of workers with hoes and spades are busy digging on either side of the gate. One side is cleared. The gate itself is intact, but the earth covering has been dug away, leaving only the two facades with retaining walls connected to the vaulted gate tunnel. Around the gate there is lively street life. Horse-drawn carriages on their way in and out of town, mothers with children strolling in the lovely weather, a woman with fruit on her way to the market and a gentleman with a top hat, yellow waistcoat and walking stick on his way out of town.

Provenance: Commissioned from the artist by Frederik VII of Denmark (1808–1863), his estate auction at Christiansborg Palace, 7 October 1864, no. 97. Here acquired by M. Levin.

DKK 150,000–200,000 / € 20,000–27,000



16

16

C. A. JENSEN

b. Bredsted near Husum 1792, d. Copenhagen 1870

Portrait of the composer Professor Christoph Ernst Friedrich Weyse (1774 -1842) in buttoned-up, blue coat with yellow metal buttons, pale yellow waistcoat, choker, white cravat with gold brooch. Signed and dated Jensen 1835. Oil on canvas. 26.5 x 22 cm. Period frame.

The painting was probably used as a model for Em. Bærentzen's print of Weyse.

Provenance: The French architect and urban planner Jean Nierman's (1897-1989) collection.

DKK 30,000–40,000 / € 4,000–5,350



17

17

C. A. JENSEN

b. Bredsted near Husum 1792, d. Copenhagen 1870

Portrait of the countess Frederikke Marie Danneskiold Samsøe née Levetzau (1813-1852) as a 13-and-a-half-year-old. In a white dress with a red belt, coral earrings and a coral necklace around the neck. Signed and dated C.A. Jensen 1826. Oil on canvas laid on zinc. 24 x 19.5 cm.

In 1835, Countess Frederikke Marie married Magnus Otto Sophus Count Danneskiold-Samsøe (1805-1894), Gissselfeld.

DKK 25,000-30,000 / € 3,350-4,000



18

18

WILHELM MARSTRAND

b. Copenhagen 1810, d. s.p. 1873

Portrait of Augusta Marie Hall, née Brøndsted (1816-1891). Signed with monogram and dated 1860. Coal and white chalk on paper. Oval. Visible size 61 x 48 cm.

Augusta Marie was married to prime minister Carl Christian Hall (1812-1888). The couple had a rich social and salon life in their home Ny Bakkegård on Rahbeks Allé in Frederiksberg. Among the prominent guests were the physicist H.C. Ørsted (1777-1851), theologian and author N.F.S. Grundtvig (1783-1872), the poet Adam Oehlenschläger (1779-1850), Christian VIII (1786-1848) and Caroline Amalie (1796-1881). Carl Christian Hall was in the years 1856-1867 headmaster at Herlufsholm, where both he and his wife are buried.

Marstrand has portrayed Augusta Marie several times, i.a. as early as 1835, before she married Hall. He has also portrayed Carl Christian Hall.

Provenance: Johannes Forchhammer, headmaster at Herlufsholm in the years 1872-1892.

DKK 20,000-25,000 / € 2,700-3,350



19

19 WILHELM BENDZ

b. Odense 1804, d. Vicenza 1832

Portrait of Jonas Collin (1776–1861). Unsigned. Oil on canvas. 48 x 43 cm.

Provenance: Consul General C.F. Glad, his auction Winkel & Magnussen 100, 1931 no. 400, ill. p. 25.

Illustrated: Marianne Saabye (ed.), "Wilhelm Bendz, 1804–1832. Et ungt kunstnerliv", The Hirschsprung Collection, 1996, p. 122 fig. 6.

Jonas Collin was a lawyer and Privy Councillor. He also played a significant role in the art and cultural life of his time and was, among other things, the patron of the writer and poet Hans Christian Andersen (1805–1875). Furthermore, Collin was an active part of Kunstforeningens (the Art Association's) early years and was chairman of the association's board for several years. In the years 1821–29 and 1843–49, he was co-director of The Royal Danish Theatre, and he was also one of the driving forces behind the realisation of Thorvaldsen's Museum and chairman of the museum's board from 1845 until his death.

DKK 80,000–100,000 / € 10,500–13,500

DITLEV BLUNCK

b. Holstein 1798, d. Hamburg 1854

Self-portrait, 46 years old. Signed and dated Blunck Wien 1844. Oil on canvas laid on cardboard. 22 x 19 cm.

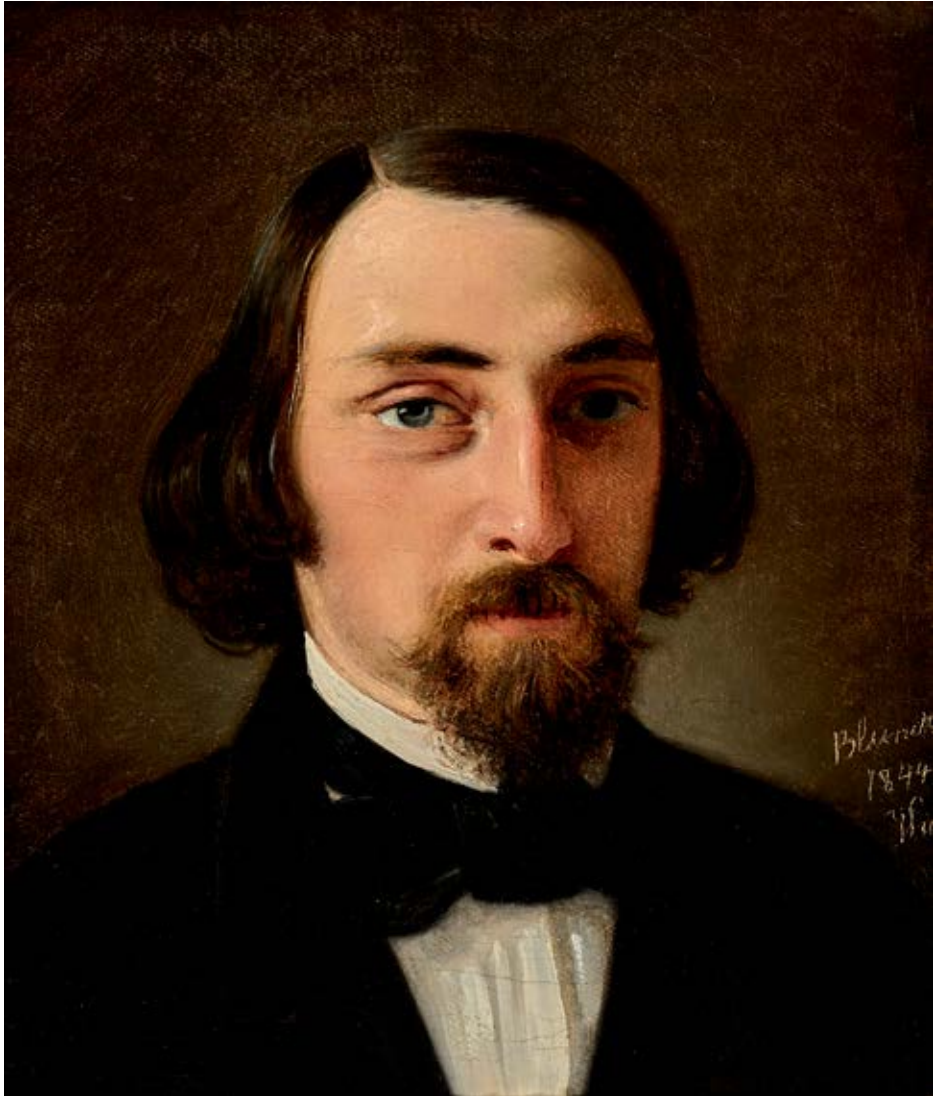
Provenance: Master baker Reinhard van Hauen (collector's mark on the reverse dated 1931). Bassenge, "Gemälde Alter und Neuerer Meister", 30 November 2023, no. 6052.

Works by the painter Ditlev Blunck rarely come up for auction. Blunck, who was from Holstein by origin, studied at the Royal Danish Academy of Fine Arts in Copenhagen. He was a student of C.A. Lorentzen (1749-1828), received private tuition from C.W. Eckersberg (1783-1853), and after a stay at the Academy of Fine Arts in Munich to train as a history painter in the years 1818-1820, he returned to the academy in Copenhagen and became a student of J.L. Lund (1777-1867). In 1828, he received a travel grant to Rome, where he stayed for the next almost 10 years and became a part of the circle around the sculptor Bertel Thorvaldsen (1770-1844). During his stay in Rome he became greatly influenced by the German Nazarenes.

Blunck particularly practiced history painting, genre painting and religious and mythological motifs. He is considered a significant part of the Danish Golden Age - nevertheless, he belongs to the more unknown painters of the period, who, despite recognition in his days, has been overlooked in Danish art history for many years. This was probably due to the fact that in 1840 he was expelled from Denmark as a result of a homosexual offence; that he fought on the German side during the First Schleswig War; and that he differed from his fellow Danish painters by his orientation towards German romanticism and a more idealizing and stylised artistic expression.

After his expulsion from Denmark, he travelled to his native region and to Munich, and in 1841 he settled in Vienna, where the present painting is painted. Throughout the 1840s he painted a number of self-portraits, including this painting.

The present painting will be included in the supplementary volume of Karin Bechmann Søndergaard's Catalogue Raisonné of Ditlev Blunck's oeuvre. DKK 150,000-200,000 / € 20,000-27,000



20



21

21

WILHELM BENDZ

b. Odense 1804, d. Vicenza 1832

Portrait of the painter Niels Simonsen (1807-1885). 1829. Unsigned. Oil on canvas. 25 x 21 cm.
Provenance: The collection of Consul General Johan Hansen no. 29 (1917), no. 53 (1927), no. 65 (1931), his auctions, part I, Winkel & Magnussen 119, 1932 no. 6. DKK 40,000-50,000 / € 5,350-6,700

22

WILHELM BENDZ

b. Odense 1804, d. Vicenza 1832

Portrait of a young man smoking a pipe. Unsigned. Oil on canvas laid on panel. 26 x 18 cm.
Provenance: Bruun Rasmussen auction 337, 1947 no. 142a. DKK 30,000-40,000 / € 4,000-5,350

23

WILHELM BENDZ

b. Odense 1804, d. Vicenza 1832

Portrait of clergyman Lauritz (Lars) Bang (1776-1866) 48 years old. Signed and dated V: Bendz. Fecit. 24/7/1824 and inscribed Natus XLVIII Annus. Oil on canvas. 32 x 27 cm.
Lauritz Bang was a parish clergyman in Tanderup near Middelfart on Funen and later in Grevinge parish in the south-eastern part of Odsherred on Zealand. He was the half-brother of Wilhelm Bendz's mother Regine Christence Bang (1772-1854). DKK 25,000-30,000 / € 3,350-4,000



22



23

WILHELM MARSTRAND

b. Copenhagen 1810, d. s.p. 1873

View from a window in C.W. Eckersberg's studio in a wing of Charlottenborg. C. 1829. Unsigned.
Oil on canvas. 31 × 23 cm.

Exhibited: Charlottenborg 1830 no. 86: "En Udsigt fra et Vindue paa Charlottenborgslot" (View from a window in the palace of Charlottenborg).

Literature: Karl Madsen, "Wilhelm Marstrand", 1905, mentioned p. 22. Gitte Valentiner, "Wilhelm Marstrand. Scenebilleder", 1992, mentioned pp. 12-13.

Provenance: Presumably Just Mathias Thiele (1795-1874). His grandson Johannes Thiele (1869-1948). Thence by descent in the family. Bruun Rasmussen auction 801, 2009 no. 18.

Just Mathias Thiele was, among other things, secretary and librarian at the Royal Danish Academy of Fine Arts in Copenhagen, and from 1829 he lived in the apartment opposite C.W. Eckersberg (1783-1853) in Charlottenborg. In the painting you can thus look into his living room through a respectively closed and an open window, and through the apartment further out onto the other side towards Nyhavn. Thiele was also an avid art collector and had, among other things, acquired Frederik Sødring's work "Baggård på Charlottenborg" (The Rear Courtyard of Charlottenborg Palace), which was also exhibited at Charlottenborg in 1830. It is therefore likely that Thiele also acquired Marstrand's work, which was then passed on to his grandson Johannes Thiele.

Karl Madsen writes the following about the painting in the above-mentioned book about Marstrand (in Danish):

"One of Marstrand's earliest paintings depicts the view from a window in Eckersberg's studio towards Bredgade and Thott's Mansion [today the French Embassy]. The doorman stands at Charlottenborg's gate in his red dress, street boys play in the shadow of the building, men converse at its corner; in the sunlight of the square a mother walks with her son and a dog barking in front of a wagon. By making his students paint the motif, Eckersberg's main intention was not to draw their attention to the life that could be observed from his window. When they painted this small part of Copenhagen, where the beauty of the architecture reminded of Paris and Rome, he explained to them the secrets of perspective, and saw to it that every single detail in the picture was carefully studied, reproduced purely, clearly, truthfully, as in a mirror."

The present painting is, as the above quote also points out, one of the earliest known by Wilhelm Marstrand, and is, in addition to the work "Et uheld på kilderejsen" (The Journey to the Miraculous Spring) at The National Gallery of Denmark (Inv. No. KMS3345), the first he exhibited at Charlottenborg in 1830 at the age of 19.

Only 15 years old, Marstrand was admitted to the Royal Danish Academy of Fine Arts in Copenhagen and in 1826 he became a student of C.W. Eckersberg, who writes in his diary under 9 August 1826 (in Danish): "From 7 August, Wilhelm Marstrand began his painting studies."



24



Marstrand, together with Christen Købke (1810–1848), Wilhelm Bendz (1804–1832), Constantin Hansen (1804–1880), Jørgen Roed (1808–1888), Albert Küchler (1803–1886), Martinus Rørbye (1803–1848), Adam Müller (1811–1844), Fritz Petzholdt (1805–1838) and others quickly became part of the inner circle of students around Eckersberg and he is often mentioned in Eckersberg's diary. Eckersberg taught his students in his studio in his apartment at Charlottenborg, and around 1829/1830 several of them drew or painted the same view out the window in his studio. The best known of these works is Christen Købke's version, which was sold at Bruun Rasmussen auction 673, 2000 no. 329, ill. on the cover and on p. 111. The painting was acquired here by the Ny Carlsberg Foundation for DKK 2,500,000 and is today at the Glyptotek (Inv. No. MIN3586).

The two painter friends of the same age Marstrand and Købke, who had started as students with Eckersberg in 1826 and 1828 respectively, must have worked on the motif in the same period. Without being identical, many small person details with slight variations recur in both paintings.

Art historian and former chairman of the Ny Carlsberg Foundation Board Hans Edvard Nørregård-Nielsen writes the following about the "famous window" in Eckersberg's studio (in Danish):

"There is no other window like that in Danish art, because it was from here that he [Eckersberg] first had them [his students] draw and then paint the familiar view that stretched from Charlottenborg's main facade with the gate towards the risalite on the opposite side. The French embassy is on the opposite corner, and you can see a bit down Bredgade. Eckersberg's students each provided their own version of the view, it could be interesting to bring them together [...]." (Hans Edvard Nørregård-Nielsen, "Gyldne dage og mørke nætter. Omkring Kongens Nytorv", 1994, p. 106).

Eckersberg also draw the famous window himself. He did not draw the view though, but has retreated a little further into the studio, from where he has drawn his two daughters with their backs turned standing in front of the window enjoying the view. Through the window you can see among other things the risalite on the opposite side and the corner of the French embassy ("Ved et vindue i kunstnerens atelier" (At a Window in the Artist's Studio), the National Gallery of Denmark, Inv. No. KKS1196). DKK 600,000–800,000 / € 80,500–105,000



MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Tre fiskere i måneskin". Three fishermen in moonlight. Ca. 1828. Unsigned. Oil on canvas laid on canvas. 19 x 15 cm.

Thorvaldsen's Museum, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M. 29.

Exhibited: Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 16. Kunstforeningen, "Arbejder af M. Rørbye", 1930 no. 10.

Provenance: Presumably the artist's sister Emma Eulalia Mølensteth, née Rørbye. Her daughter Fernanda Riis, née Møhlensteth (1905). The collection of Consul General Valdemar Glückstadt, not his auctions in 1918 and 1923. Director Max Lester, his auction, Winkel & Magnussen 26, 1924 no. 126. Art dealer Martin Grosell (1930), his auctions, part II, Winkel & Magnussen 111, 1932 no. 148.

"Moonlight and sparks of fire occupied the painters of Rørbye's generation. From Dutch painters such as Aert van der Neer, whose paintings of moonlight and fire hung in the Royal Collection of Paintings at Christiansborg Palace, they learned to depict the rays of moonlight through the skies and the light's reflection in the water. They also felt attracted to the landscape perception of romanticists such as I.C. Dahl, who in painting after painting depicted the night atmosphere by moonlight." (Thorvaldsen's Museum, "Martinus Rørbye", 1981, p. 44).

In addition to the present painting, Rørbye has, among others, also painted two other moonlight paintings; "Signal Kanonen paa Citadelsvolden i Maaneskin" (The signal cannon on the Citadel Ramparts in moonlight) from 1828 (private collection) and "Citadelsvolden i Maaneskin" (View from the Citadel Ramparts in Copenhagen by Moonlight) from 1839 in the collection of The Metropolitan Museum of Art (Inv. No. 2007.164.7).

The Skagen painter P. S. Krøyer (1851–1909) further developed the Danish Golden Age painters' fascination with the moonlight and, like them, he also stood out in the open air to capture the reflections of the moonlight in the sea on the canvas (see cat. no. 59).

DKK 100,000–150,000 / € 13,500–20,000



Photo: Art dealer Martin Grosell's home c. 1930 with the present painting in the top left corner.



25

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Udsigt mod Syd fra Helsingørs Rhed, med en dansk Korvet til Ankers samt nogle andre mindre Skibe dels under Sejl og dels til Ankers". View to the South from the road of Elsinore with a Danish corvette at anchor and smaller ships, some under sail and some at anchor. Signed and dated E. 1830. Oil on canvas. 56 x 87 cm. Period frame.

Philip Weilbach, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1872, p. 252 under "IX. Billeder fra Søen og Livet på Søen, udførte i Aarene 1821-1851" (Pictures from the sea and life on the sea, made in the years 1821-1851). Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1898, no. 431.

Exhibited: Kunstforeningen, "Udstilling af Malerier, af ældre og yngre danske Kunstnere, hvoraf Indtægten er bestemt til Anvendelse ved Frederiksborg Slots Gjenopførelse", 1860 no. 85 (Carl Emil Mundt). Kunstforeningen, "Udstillingen af C. W. Eckersbergs Malerier", 1895 no. 238 (Christopher Mundt). Charlottenborg, "Sønderjysk Udstilling paa Charlottenborg", 1937, no. 108 (Holger Mundt).

Provenance: Acquired by Kunstforeningen (the Art Association) directly from the artist. Won at Kunstforeningen's lottery 1830 by Councillor of State Just Henrik Mundt (1782-1859); his brother, professor Carl Emil Mundt (1802-1873); his son, doctor Christopher Mundt (1844-1925); his son, architect Holger Mundt (1937). Thence by descent in the family. Bruun Rasmussen auction 656, 1998 no. 225, ill. p. 70, 71, 72 and 73. Christies, Old Master and European Paintings, Maj 2024 no. 41, ill. in the catalogue.

Eckersberg writes in his diary about the present painting (in Danish):

3 September 1830: "Began a new painting, a sea piece..."

29 September 1830: "Finished the sea piece today, it represents, View to the South from the road of Elsinore with a Danish corvette at anchor and smaller ships, some under sail and some at anchor."

From his early childhood in Blåkrug by Als Fjord in Southern Jutland, Eckersberg was fascinated by the sea and ships, and although history painting was at the time the most respected genre at the Royal Danish Academy of Fine Arts in Copenhagen, he already began painting seascapes during his studies here in the 1800s.

In the 1820s, Eckersberg began to deal more seriously with marine painting, and in the 1830s and 40s it became his favorite genre. Here he could combine his great love for the sea, ships and nature.

Preben Michael Hornung and Kasper Monrad write the following (in Danish) about Eckersberg as a marine painter in "C. W. Eckersberg - dansk malerkunsts fader" (C. W. Eckersberg - father of Danish painting), Cph. 2005, p. 227:

"No other Danish painter mastered this field with such precision as Eckersberg. Nor did any painter make such high demands on the practice of the genre. In his view, a painter who wanted to make a proper marine painting had first to know the different types of ships, their size, curvature, etc., and to know whether the ship was a battleship, a corvette, a frigate or a ship of the line.



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From the hull and rigging, that is, the entire sailing machinery, he also had to be able to determine a ship's nationality and its mission: whether it was to be used for war or trade. He had to have an overview of the situations a ship could face when it was in the sea, or if something happened, and how to maneuver it under changing weather conditions with the help of good seamanship. In addition, he had to know about meteorology and its significance, about how the wind affected the waves and the sails, and what clouds appeared in the sky in what kind of weather. Because wind conditions were important for the appearance of the sea as well as for the clouds. And it all had to fit together."

The above quote testifies to Eckersberg's great thoroughness and careful examination of reality in relation to his subjects in general, but in particular in relation to the marine painting, which was very close to his heart. Nothing must be 'wrongly' depicted - everything had to be in accordance with reality.

For this purpose, Eckersberg kept a careful notebook of weather and wind conditions, and he went on many short and longer sailing trips aboard many different types of ships to study everything that had to do with sailing. And on his many walks around Copenhagen, he often visited the Ny-holm naval station and the city's many docks to closely study the ships, also during their actual construction phase. He even constructed a small ship model in wood to use for studies for his marine paintings (see cat. no. 27).



The present work is a classic, very beautiful and large example of Eckersberg's marine paintings. The large ship lying at anchor represents the corvette Flora. On the sea around Flora, Eckersberg has placed many smaller ships of various types, some of which are at anchor and others are on their way in different directions at full sail - all of them are minutely and detailedly described and carefully positioned in relation to each other and in relation to the sea, the waves and the viewer in a complex spatial construction.

A fresh breeze creates small waves with foam tops. Just above the horizon, the sky is coloured in a warm light pink light, which is replaced upwards by a cool clear blue sky with a few grey-white clouds. The rigging on the corvette forms a cobweb of fine patterns against the sky. A naval officer is about to climb aboard. And another small rowing boat with sailors is heading out towards the corvette.



In many ways, Eckersberg's marine paintings become the apotheosis of his artistic endeavor to unite careful studies of nature and natural scientific observations and data with the abstract and formal qualities of painting, including the colours, the light and the geometrical construction of perspective. It is a carefully constructed and idealised representation of reality, where nothing is left to chance. It is full of details that you can zoom in on without losing the experience of the whole.

Flora was launched in 1826 and in 1830, when the painting was painted, it was a guard ship in the Sound (Øresund).

A colour lithography of the painting was made by lithographer P. W. Johannsen at Normann Zeuthens Kunstforlag in 1942.

DKK 2,000,000–3,000,000 / € 270,000–400,000



27

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

Stained and lacquered dinghy wood ship's model on a matching base. C. 1830.

Signed Eckersberg fec. midship on the port side. H. 107. W. 27. L. 92 cm.

Exhibited: Orlogsmuseet, "Marinemaleren C. W. Eckersberg", 1994-1995. The National Gallery of Denmark, "Eckersberg - En smuk løgn", 2015-2016 no. 127.

Provenance: The estate auction of the late C.W. Eckersberg, 1854 no. 56. Bought by the present owner's family just before World War I. The ship's model has been deposited at The National Gallery of Denmark (Inv. No. DEP547).

C.W. Eckersberg built the ship's model for thorough studies with connection to his marine paintings. The dinghy is a typical variant from the Northern Zealand coast, and C.W. Eckersberg supposedly constructed the model during a stay in Hornbæk.

DKK 50,000-75,000 / € 6,700-10,000



28

28

CARL BILLE

b. Copenhagen 1815, d. s.p. 1898

View from the harbour of Copenhagen with warships, merchant vessels and Frederik V's rigging-sheers on Holmen in the background. Signed and dated Bille 1856. Oil on canvas. 68 x 102 cm.

DKK 60,000–80,000 / € 8,050–10,500

WILHELM MARSTRAND

b. Copenhagen 1810, d. s.p. 1873

"Til Leksands Sognekirke i Dalarne kommer Folket i deres store Kirkebaade over Siljansøen om Søndagen til Gudstjeneste". To Leksand's parish church in Dalecarlia, the people come in their large church boats across Lake Siljan on Sunday for service. Unsigned. Oil on paper laid on canvas. 36 x 54 cm.

This painting is presumably Marstrand's last sketch for the large painting in the National Gallery of Denmark from 1853 with the title mentioned above and with the measurements 130 x 215 cm. (Inv. No. KMS618).

It was not possible for the writer and poet Hans Christian Andersen (1805-1875) to travel to the south during the Three Years' War (1848-1851); he therefore discovered Sweden as a travel destination. He inspired and encouraged his friend Marstrand to travel to Sweden. Hans Christian Andersen had told Marstrand that a wonderful beauty and colourful scenery were not only found in Italy, but also among our Nordic brothers in Sweden. Marstrand listened and went on his honeymoon in 1851 to Leksand in Dalarne with his wife Grethe (1824-1867) to experience the country for himself.

Jesper Svenningsen writes in the exhibition catalogue "Wilhelm Marstrand. Den store fortæller", 2020, p. 38 (in Danish): "The Swedish experience was the occasion for a significant change of direction for Marstrand, who here had the opportunity to develop an empathetic view of the common people; without distancing, without ambiguity and with an unprecedented naturalism".

Provenance: Crafoord, "International Sale of Works of Art Copenhagen", 4 December 2000 no. 1074, ill. p. 52. Bruun Rasmussen auction Vejle, "Udsøgte malerier fra en dansk privatsamling" (Selected paintings from a Danish private collection), 102, 2005 no. 18, ill. pp. 22 and 23 (detail).

DKK 40,000–50,000 / € 5,350–6,700





29







30

30

C. F. SØRENSEN

b. Samsø 1818, d. Copenhagen 1879

"Sundet imellem Helsingør og Helsingborg". The strait between Helsingør and Helsingborg. Signed and dated C. Frederik Sørensen 1859. 154 x 229 cm.

Mona Christensen and Jan Faye, A Catalogue Raisonné of the Works of C. F. Sørensen, 1991, no. 367.

Exhibited: Charlottenborg 1859 no. 181. The Royal Swedish Academy of Fine Arts 1860 no. 283.

Provenance: Bought by Kunstforeningen for 700 Rdl. and disposed of by lottery. Here won by Countess Scheel to Rygaard. The manor Engestofte, sale at Bruun Rasmussen auction 729, 2004 no. 1213, ill. in the foreword to the auction and p. 21.

DKK 250,000–300,000 / € 33,500–40,000



31

31

I. L. JENSEN

b. Copenhagen 1800, d. s.p. 1856

Hot Cakes Purple Stock. Signed I.L. Jensen. Oil on cardboard. 20 x 14 cm.

Exhibited: Galerie G. Meier, "Johan Laurentz Jensen (1800-1856) - Dänische Stillebenmalerei in der Epoche des Biedermeier", Munich 2000.

DKK 25,000–30,000 / € 3,350–4,000

32

I. L. JENSEN

b. Copenhagen 1800, d. s.p. 1856

Branches with white and red hawthorn flowers. Signed I. L. Jensen. Oil on panel. 28 x 38 cm.

DKK 20,000–30,000 / € 2,700–4,000

33

I. L. JENSEN

b. Copenhagen 1800, d. s.p. 1856

Still life with peaches and walnuts on a plate with green leaves. Signed and dated I. L. J. 182[?]. Oil on canvas. 26 x 34 cm.

DKK 25,000–30,000 / € 3,350–4,000



32



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34

34

C. F. SØRENSEN

b. Samsø 1818, d. Copenhagen 1879

Fishermen collecting yarn outside the Swedish coast an early morning, in the background. Signed and dated C. Frederik Sørensen 1858. Oil on canvas. 93 x 131 cm.

Mona Christensen and Jan Faye, A Catalogue Raisonné of the Works of C. F. Sørensen, 1991, no. 355. Here listed as "on the back inscribed: "Gothenborg"", but the painting has since then gotten a new stretcher.

Provenance: Bruun Rasmussen auction 332, 1975 no. 145, ill. p 145. Bruun Rasmussen auction 341, 1975 no. 393, ill. p. 37.

DKK 60,000–80,000 / € 8,050–10,500

The background of the entire page is a landscape painting. It depicts a coastal scene with a vast blue sky filled with soft, white clouds. Below the sky, there are dark, rolling hills or mountains. In the foreground, a body of water, possibly a bay or a large river, is shown with a mix of blue and white tones, suggesting waves or reflections. The painting style is somewhat impressionistic, with visible brushstrokes and a rich, textured appearance. The colors are primarily blues, whites, and dark greens/browns for the land.

FINE ART

Monday 2 December

Lot 35 - 96

Paintings by Fernando Amorsolo

– *The Grand Old Man of Philippine Art*

Fernando Amorsolo (1892–1972) stands as a pivotal figure in Philippine art, known especially for his evocative, light-filled portrayals of the Philippine landscape, rural life and cultural traditions. He painted bright, pastoral and sun-drenched vignettes of everyday life in the Philippine countryside, such as peasants harvesting rice, cooking, picking mangoes, doing the laundry in the river, at festive gatherings and at markets.

Fernando Amorsolo achieved widespread acclaim both at home and abroad during his lifetime. At the peak of his artistic career, he exhibited extensively, both in the Philippines and internationally, including in New York, Rome, and Brussels. He also earned the moniker “The Grand Old Man of Philippine Art”.

Amorsolo became known for his skillful treatment of light and his ability to capture the interplay between light and shade in his paintings. He used chiaroscuro and backlighting to accentuate his figures, bathing them in a special glow. These techniques are what particularly set Amorsolo apart from his Filipino contemporaries and are widely regarded as one of his greatest contributions to Philippine painting.

At our auction, we present three paintings by Amorsolo that previously belonged to Niels Breinholt Bach (1885–1973). Breinholt Bach was trained as a chemical engineer and after completing his education and shortly before the outbreak of the World War I, he travelled to Java, where he got a job at a Dutch sugar factory and in continuation hereof, he was given the nickname 'Java-Bach'. In 1923, Bach bought a large sugarcane plantation in the Philippines and founded the company 'Bachs Cane Sugar Co A/S 1923'. In the late 1930s, Bach left the Philippines again and moved with his family to the United States.



35

35
FERNANDO AMORSOLO

b. Manila, Philippines 1892, d. Quezon City, Philippines 1972

Still life with mangoes, sugar apples and langsats. Signed and dated F. Amorsolo Manila 1935. Oil on canvas laid on board. 49 x 66 cm.

Provenance: Acquired in 1935 in the Philippines by Niels Breinholt Bach (1885–1973). Thence by descent in the family.

DKK 300,000–400,000 / € 40,000–53,500



36

36

FERNANDO AMORSOLO

b. Manila, Philippines 1892, d. Quezon City, Philippines 1972

Harvesters in the field. Stormy weather approaching. Signed and dated F. Amorsolo 1933. Oil on canvas laid on board. 33 x 48 cm.

Provenance: Acquired in 1935 in the Philippines by Niels Breinholt Bach (1885–1973). Thence by descent in the family.

DKK 200,000–300,000 / € 27,000–40,000



37

37
FERNANDO AMORSOLO

b. Manila, Philippines 1892, d. Quezon City, Philippines 1972

A young girl sitting by a river bank. Signed and dated F. Amorsolo Manila 1935. Oil on canvas laid on board. 51 x 66 cm.

Provenance: Acquired in 1935 in the Philippines by Niels Breinholt Bach (1885-1973). Thence by descent in the family.

DKK 300,000-400,000 / € 40,000-53,500

ALEXANDR MIKHAILOVICH GERASIMOV

b. Michurinsk (Kozlov), Tambov Oblast 1881, d. Moscow 1963

Still life with white and purple lilacs in two vases by a teacup on a table, to the right a view from the veranda to the sunny garden. Signed and dated A. Gerasimov 1955 (in Cyrillic). Oil on canvas. 144 x 147 cm.

Gerasimov studied at the Moscow School of Painting, Sculpture and Architecture 1903-1915. Here, he was an advocate for the traditional realistic representational art against the avant-garde. Later, his artistic style in general was a combination of academic realism with an impressionistic light touch. Gerasimov became known for painting portraits, landscapes, still lifes and folk types.

Provenance: Present to the National Association for Cooperation between Denmark and the Soviet Union in the 1960s from the First Secretary of the Communist Party of the Soviet Union Nikita Sergeyevich Khrushchev (1894-1971). However, the painting was stored in Denmark for some years, as the national association did not have room for it anywhere. In 1975, the Soviet state acquired the building in Vestervoldgade 11, Copenhagen, for the national association. The building became a cultural centre, called the "Friendship House", and the painting was hung in the hall. The work of the national association was, among other things, cultural exchange such as Soviet ballet and theater performances or art exhibitions in Copenhagen. At these events, Ingmar Kurt Wagner (1921-1997) was always the leader and contact person. He was a member of the parliament for Denmark's Communist Party 1953-1957 and for many years also party secretary and international secretary. In addition, Ingmar Kurt Wagner was deputy chairman of the national association from 1974 to 1992. With the fall of the Soviet Union in 1992, the institution changed its name to the Danish-Russian Association and the building had to be cleaned up of equipment from the days of communism. The painting by Gerasimov was given to Ingmar Kurt Wagner, who kept it hanging in his home until his death, after which his daughter inherited the painting. It is now being auctioned by his grandson, resident in Denmark. He has told this provenance and can well remember the painting hanging at Vestervoldgade 11, later at his maternal grandfather's home and finally at his mother's home.

DKK 1,500,000-2,000,000 / € 200,000-270,000



38



39

39

LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

"Strandparti, Skagen". At the beach, Skagen. Signed and dated. L. T. 31/8 09.
Oil on canvas. 46 x 65 cm.

Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990, no. 793.

DKK 60,000–80,000 / € 8,050–10,500

40

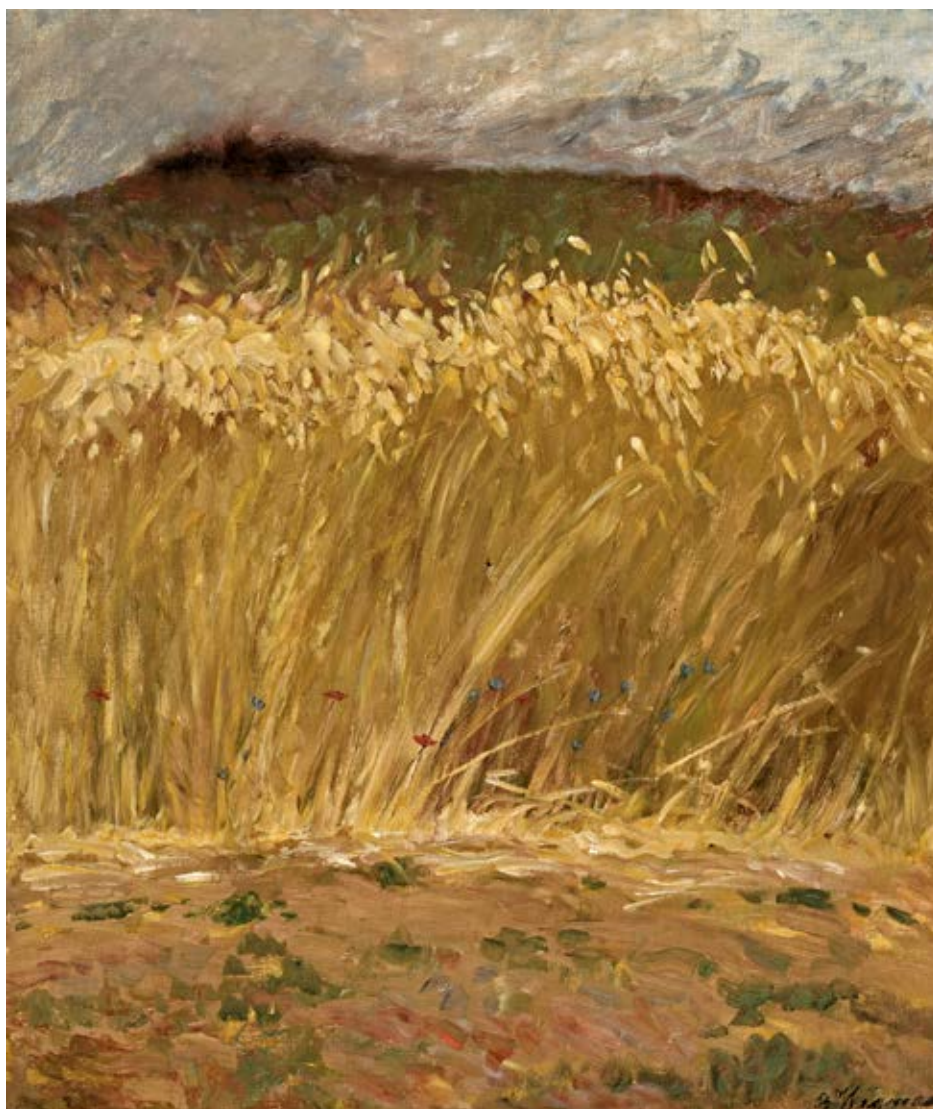
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Cornfield. Signed and dated B. Wegmann 1905. Oil on canvas. 75 x 64 cm.

Provenance: Winkel & Magnussen auction 333, 1946 no. 372.

The present painting clearly shows how much Wegmann was inspired by the French art scene of the late 1800s, which she had come to know in depth during her many study tours to Paris in the 1880s. Here she became, among other things, influenced by the plein air painting and the Impressionism.



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Here Bertha Wegmann has depicted a landscape with a cornfield with a painting style that moves in the direction of Impressionism with the significantly visible and loose brushstrokes. While many of her works also possess a high degree of naturalism, the motif of the present painting is almost completely dissolved and abstract in its expression.

Wegmann has chosen an unusual point of view for her composition, and we find ourselves down at the height of the grains. At the ground, small fine poppies and cornflowers grow up. The cornfield is painted with long oblique strokes, while the corn ears are indicated with short, fat and pasty strokes in white and pale-yellow shades, applied in different directions, which creates life and movement in the painting. Together with the grey and threatening sky, you get the feeling of a gathering storm, and you can almost see the wind moving through the cornfield.

DKK 100,000–125,000 / € 13,500–17,000



41

41

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Strand med Badebro og Badehus ved Hellebæk". View from a beach with a wooden pier and a bathing hut near Hellebæk. Signed and dated L. A. Ring 90. Oil on canvas. 33 x 51 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 196.

Exhibited: Kunstforeningen, "Arbejder af L.A. Ring udstillede i Den Frie Udstillings Bygning", 1924 no. 79.

Provenance: Merchant Aage Heyman. Bruun Rasmussen auction 658, 1990 no. 532, ill. p. 185.

DKK 80,000–100,000 / € 10,500–13,500

42

CHRISTIAN CLAUSEN

b. Copenhagen 1862, d. s.p. 1911

Portrait of the painter L. A. Ring (1854–1933). Signed with monogram. Oil on canvas. 19 x 14 cm.

Exhibited: Kunstforeningen, Christian Clausen exhibiton, January–February 1902.

The winter of 1886 was a difficult time for L.A. Ring; his brother Ole Peter died suddenly at the age of 36, and after the death of his father a few years earlier in 1883, Ring was the sole provider for his mother, who had moved back to his hometown. Growing up in a poor village in the South of Zealand, Ring had been close to the difficult conditions of working-class life. The private situation and the tense political situation of the time with threatening strikes made Ring consider emigrating to America. However, he stayed in Denmark, and in the spring of the same year he rented a studio in Knabrostræde in Copenhagen, where he met the painter Christian Clausen.



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Photo: The Royal Danish Library



Clausen taught in Studentersamfundet, which worked to unite the workers of the city and the country in a revolt against the right-wing government. A political agenda that Ring – who, growing up in the countryside, had witnessed how a large part of the rural population had to live in poverty – was very committed to. Clausen introduced Ring to a circle of artists and art enthusiasts, journalists and intellectuals from the literary left-wing, who shared Ring's thoughts. In 1887, Ring and Clausen shared a studio in Oehlenschlägersgade, and together they moved in the free-spirited environment around Café Bernina, Studentersamfundet and Kunstnerens Frie Studieskoler and the editorial offices of Politiken, Københavns Børs-Tidende and the newspaper København – a newspaper that was founded in 1890, where both Clausen and Ring were on the editorial team.

The friendship between Clausen and Ring had a great impact on Ring's formative years, and according to H. Chr. Christensen's Catalogue Raisonné of the Works of L.A. Ring (1910), Ring also portrayed Clausen in 1887. It is therefore reasonable to believe that the present portrait is also from the late 1880s. Ring's friendship with Clausen influenced him both politically and artistically, where Ring's perception of social conditions also manifested itself in his depictions of everyday life among workers and the rural population.

DKK 20,000–25,000 / € 2,700–3,350



43

43^{ARR}

JOHANNES LARSEN

b. Kerteminde 1867, d. s.p. 1961

"Den grimme Ælling". The Uckly Duckling. Signed with monogram and dated 33. Oil on canvas. 71 x 87 cm.

The present painting is a repetition of a painting from 1930 illustrated in Erland Porsmose & Susanne Thestrup Truelsen, "Fynbomalerne og H. C. Andersen", 2005, p. 64.

In the years 1930–31, Johannes Larsen painted a series of 34 oil paintings in the same format, illustrating the fairy tale "The Ugly Duckling" by Danish poet and author Hans Christian Andersen (1805–1875). The series was commissioned by Mrs Drude Jørgensen, who was the lessee of Fyns Forsamlingshus (Funen's local hall). The series was hung in a tight double frieze in the assembly rooms of the local hall. The series was presented together for the last time in 1942 at a sales exhibition at Charlottenborg, from where the paintings were sold individually (Porsmose 2005, p. 38). It was a story that interested Larsen, and he continued working with it.

However, this work from 1933 differs slightly from the painting from 1930 in the rendering of the branches and the duckling's foot position. DKK 40,000–50,000 / € 5,350–6,700

44^{ARR}

JOHANNES LARSEN

b. Kerteminde 1867, d. s.p. 1961

A flock of harlequin ducks flying over the sea off Kangerlussuaq, Greenland. Signed with monogram and dated 26. Oil on canvas. 94 x 130 cm.

Provenance: Bruun Rasmussen auction 277, 1972 no. 248, ill. p. 59.



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*The harlequin ducks (*Histrionicus histrionicus*) is breeding by streams in North America, western Russia, Greenland and Iceland. It is a short-distance migrant that winters on the coast and is therefore rarely seen in Western Europe and never seen in Denmark.*

In the summer of 1925, Johannes Larsen took part in a birding expedition to Greenland organised by stockbroker and ornithologist Eiler Lehn Schiøler (1874-1929). Larsen was to produce illustrations for Lehn Schiøler's large set of books "Danmarks Fugle" (The Birds of Denmark), and during the expedition he made several sketches and drawings. The other participants on the expedition were the ornithologist Finn Salomonsen (1909-1983), sea minemaster Joh. Møller, illustrator and zoological conservator Henning Scheel (1889-1970) and guide and interpreter John Møller (1867-1935).

During the expedition, Johannes Larsen wrote on 22 June 1925 in a letter to his wife Alhed (in Danish): "[...] We've had an awfully good time here on board. But I'm still looking forward to the trip up around the fjord here, it looks magnificent here, and there must be lots of harlequin ducks inside the fjord, it's one of the most beautiful and strangest diving ducks, which I am very excited to see alive." ("Klar blaa Luft, let Bris fra N. Johannes Larsen. Dagbøger fra fugleekspeditionen i Grønland 1925", by Malene Linell, Theis Vallø Madsen and N. Jens Gregersen, 2019, p. 71. (Also "Kilder til Dansk Kunsthistorie" (ktdk.dk)).

After returning home, Johannes Larsen, in addition to the illustrations for "Danmarks Fugle", also made several watercolours and oil paintings of the nature and bird life he had experienced.

DKK 150,000-200,000 / € 20,000-27,000



45

45

THEODOR PHILIPSEN

b. Copenhagen 1840, d. s.p. 1920

"Ved vanderhytten. Saltholm". At the watering hut. Saltholm. Signed with monogram and dated Saltholm 1915. Oil on canvas. 44 x 132 cm. *Vibeke Skov, A Catalogue Raisonné of the Works of Theodor Philipsen, 1992, no. 685.*

Flemming Brix, Finn Therman Frederiksen and Svend Erik Lorentzen (BFL), A Catalogue Raisonné of the Works of Theodor Philipsen, 2016, no. 938.

Provenance: Theodor Philipsen auction in Den Frie Udstilling, 1916 no. 189, sold for DKK 1.530. Stamp from here on the reverse of the canvas.

Winkel & Magnussen auction 24, 1924 no. 649 entitled "Heste og køer på Saltholm" (Horses and cattle on Saltholm), sold for DKK 1.410.

DKK 40,000–50,000 / € 5,350–6,700



46

46 ^{ARR}

HUGO V. PEDERSEN

b. Copenhagen 1870, d. Holte 1959

"Asiens stolthed". The pride of Asia. Two men with their dromedaries by the river Yamuna, in the background the Taj Mahal. Signed Hugo V. P. Oil on canvas. 121.5 x 197 cm.

Taj Mahal is an ivory-white marble mausoleum on the right bank of the river Yamuna in Agra, Uttar Pradesh, India. It was commissioned in 1631 by the fifth Mughal emperor, Shah Jahan (r. 1628–1658) to house the tomb of his beloved wife, Mumtaz Mahal; it also houses the tomb of Shah Jahan himself. The tomb is the centrepiece of a 17-hectare (42-acre) complex, which includes a mosque and a guest house, and is set in formal gardens bounded on three sides by a crenellated wall. It is one of the seven wonders of the world.

Provenance: Bruun Rasmussen auction 452, 1983 no. 183.

DKK 30,000–40,000 / € 4,000–5,350



47

47

H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

View from the hills near Næstved, South Zealand, on a summer day.

Signed H. A. Brendekilde. Oil on canvas. 48 x 71 cm.

DKK 30,000–40,000 / € 4,000–5,350



48

48

VALDEMAR SCHØNHEYDER MØLLER

b. Aarhus 1864, d. s.p. 1905

"Tordennevej". A thunderstorm. Unsigned. Oil on canvas. 35 x 69 cm.

Exhibited: Charlottenborg 1890 no. 619.

'Le peintre du soleil' – the painter of the sun. This was the poetic and concise moniker given to Schønheyder Møller by the French author and art critic Léon Bazalgette (1873–1928) in the preface to the artist's retrospective exhibition at the Palais de Beaux-Arts in Liège in 1908, three years after his untimely death in 1905. Schønheyder Møller was in fact strongly preoccupied and fascinated by the sun and the light, as can also be observed in the present painting. As the title of the work indicates, we are in the middle of a thunderstorm, but despite the dark clouds, the sun breaks through outside the painting and lights up the cornfields and casts shadows on the village's red and white farmhouses, thus evoking many fine transitions between light and shadow.

After his death, Schønheyder Møller fell into oblivion, and he has largely remained so until today, where there is a strongly increasing interest in the artist and his works. He was a close friend of Vilhelm Hammershøi (1864–1916), and in 2021, his works were on display at the exhibition "Fremkaldelser. Vilhelm Hammershøi, Valdemar Schønheyder Møller and photography" at the Hirschsprung Collection, and his artistic significance has thus been illuminated.

DKK 80,000–100,000 / € 10,500–13,500





49

49

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A busy winter day at Vesterbro Passage in Copenhagen. Signed and dated Paul Fischer 1913. Oil on canvas. 85 x 94 cm.

Provenance: Bruun Rasmussen auction 895, 2004 no. 61, ill. p. 85.

Paul Fischer has painted Copenhagen many times in rain or snow, and he once stated in an interview (in Danish): "I like Copenhagen best when the snow softens the contours or the light shines on the rain-soaked asphalt." (Jane Sandberg, "Paul Fischer - Ingen kan tjene alle til takke", 2005, p. 28). In the present painting, Paul Fischer has depicted a broad section of the Copenhagen residents near the Town Hall Square on a winter's day: Elegant Copenhagen ladies strolling, an errand boy on his way with goods, a maid shopping carrying a basket, a worker with a shovel and a policeman looking at the many trams passing. DKK 600,000-800,000 / € 80,500-105,000



50

50

AUGUST SCHIØTT

b. Helsingør 1823, d. Hellebæk 1895

"Børn ved Stranden". Children paddling at the water's edge at Aalsgaarde. Signed and dated A. Schiøtt 1887. Oil on canvas. 90 x 117 cm.

Aalsgaarde (Ålsgårde) is located near Hellebæk in Northern Zealand by Øresund

Exhibited: Charlottenborg 1887 no. 342.

Another painting with children bathing at Aalsgaarde, "Badende Børn. Motivet fra Aalsgaarde", from 1884, considered a major work in August Schiøtt's oeuvre, was sold for DKK 460,000 at Bruun Rasmussen Vejle auction 73 part 1, 2000 no. 989, ill. p. 153 and on the cover.

DKK 30,000–40,000 / € 4,000–5,350



51

51

CARL BLOCH

b. Copenhagen 1834, d. s.p. 1890

"En Dreng, der fisker". A boy fishing. Signed and dated Carl Bloch 1872. Oil on panel. 27 x 18 cm.

Rikard Magnussen, A Catalogue Raisonné of the Works of Carl Bloch, 1931, no. 182, ill. p. 65. Britta Marie Wätzold, A Catalogue Raisonné of the Works of Carl Bloch in: Sidsel Maria Søndergaard et. al. (ed.), "Carl Bloch - 1834-1890", 2012, p. 311.

Exhibited: Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 169. Guildhall Art Gallery, London, "Exhibition of Works by Danish Painters", 1907 no. 111. Kunstforeningen, "Arbejder af maleren Carl Bloch", 1921 no. 60.

Provenance: Stockbroker Martin R. Henriques (1901, 1907), his auction at Charlottenborg 30 September 1912 no. 14. Bruun Rasmussen auction 172, 1964 no. 40, ill. p. 21.

DKK 30,000-40,000 / € 4,000-5,350



52

52

ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

A woman from Skagen with a white headscarf. Signed A. A. Oil on panel. 35 x 26 cm.

The present painting is a study for "Koner, der binder guirlander" (Women making festoons) (Art Museums of Skagen Inv. No. 1331). That one painted in 1907 when Frederik VIII (1843–1912) visited Skagen for the inauguration of the new harbour.

Provenance: The artist's daughter Helga Ancher, her estate auction Bruun Rasmussen 178, 1965 no. 199, ill. p. 43. Bruun Rasmussen auction 561, 1991 no. 3, ill. p. 7. Bruun Rasmussen auction 895, 2020 no. 39, ill. p. 58.

DKK 60,000–80,000 / € 8,050–10,500

53

ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

Interior from a fisherman's home in Skagen. The fishing net is repaired. Signed A. Ancher. Oil on canvas. 35 x 45 cm.

The Art Museums of Skagen own a study for the painting, done with pen, Indian ink and watercolour on paper (Inv. No. HAF10529).

DKK 75,000–100,000 / € 10,000–13,500



53



54

54 MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

An old married couple from Skagen sitting at the table in front of the window.
C. 1919. Double signed M. A. Oil on panel. 30 x 41 cm.

A study for the painting "Bordbøn" (Grace) exhibited at Charlottenborg 1920 no. 23.

Provenance: Bruun Rasmussen auction 893, 2020 no. 44, ill. p. 59.

DKK 50,000–60,000 / € 6,700–8,050

"Fru Marie Krøyer i Haven paa Skagen". Marie Krøyer in the garden in Skagen. Signed and dated S.K. juni 1892. Oil on panel. 23 x 33 cm.

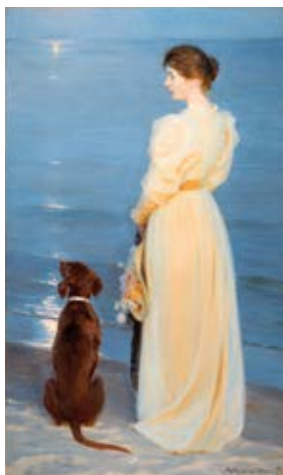
H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer, 1923, no. 513.

Literature: Marianne Saabye, "Stemningsmaleri og impressionisme" in the exhibition catalogue "Krøyer i internationalt lys", 2011/12, mentioned p. 116 and p. 146 and ill. p. 116.

Provenance: Waldemar Triepcke (1868–1932, Marie Krøyer's brother) (1923). Bruun Rasmussen auction 727, 2003 no. 1264, ill. p. 71. Sothebys, Scandinavian Sale, London, 27 June 2007 no. 397, ill. p. 69. The collection of the Norwegian businessman Petter Olsen.

The present work, dated 1892, is from a very happy period of Krøyer's life, when love and art flourished. Marie Triepcke (1867–1940) and Peder Severin Krøyer had married in 1889, and in addition to being an artist in her own right, Marie also became Krøyer's muse and favorite model. After a long honeymoon trip to Italy, from which several studies from both are known, the couple returned to Denmark in 1891, and that summer and the following two summers rented Madame Bendsen's house on Skagen, in whose garden the painting was painted.

Photo: The Art Museums of Skagen



One of Krøyer's most famous works, "Summer evening at Skagen" (The Glyptotek Inv. No. MIN905, deposited at The Art Museums of Skagen), also dates from the summer of 1892, depicting Marie Krøyer with the dog Rap by her side standing in a long light summer dress at the water's edge on Skagen beach with the deep blue moonlit sea in the background. Here, the very special evening atmosphere at the beach - 'l'heure bleue' - which was to epitomize Krøyer's art from the period, is presented in its purest form. The work became a highlight in Krøyer's oeuvre, and it was enthusiastically received when it was exhibited at the 'Exposition de la Société Nationale des Beaux-Arts' in Paris in 1894.

In the years 1877–79, Krøyer was a student of the French painter Léon Bonnat (1833–1922) in Paris, and Krøyer's many letters bear witness to how important contemporary French art, and not least Impressionism, was to his development as a painter. In Paris, he was surrounded by several of the leading Impressionists and exhibited, among others, together with Claude Monet (1840–1926) at the prestigious exhibition "Exposition Internationale de Peinture" in the gallery Georges Petit in 1884, and two years later with Auguste Renoir (1841–1919), Camille Pissarro (1830–1903), Berthe Morisot (1841–1895) and Alfred Sisley (1839–1899).

Krøyer also tried to get several of the works of the French Impressionists to be included in the large French art exhibition in Copenhagen in 1888, but he was only successful to a limited extent – among other things, there was a single work by Monet.

Because of his preoccupation with light and plein air painting and his ability to capture the moment with small, quick brushstrokes, Krøyer has often been described as an impressionist, and the present work is probably one of Krøyer's most fully-toned impressionist works. It is part of a small series of



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garden motifs from madam Bendsen's house with Marie Krøyer as model, which Krøyer painted in the early 1890s, of which "Roses" from 1893 (The Art Museums of Skagen Inv. No. SKM1851) is probably the best known. Here Marie Krøyer sits reading in a garden chair in Madam Bendsen's garden in Skagen under a huge blooming rosebush.

But where in the other garden pictures from the period you can clearly see that the model is Marie Krøyer, in this painting her figure is transformed into an exclusively painterly figure who is present in the painting to bring life to the landscape and to play with the colours with her blue dress in contrast to the yellow sea of flowers and her yellow hat in contrast to the green trees in the background and as a flower in itself. Only the title reveals that it is Marie. With small, quick and visible brushstrokes, Krøyer has captured the light, the shadows, the colours and the elegant movement of the woman at the moment she bends down to pick a flower. She is an animated part of the nature. The sunlight catches the yellow dandelions in a clearing in the garden as a contrast to the shaded green grass of the foreground and left side, where several of the dandelions have deflowered and transformed into the characteristic beautiful white puff flowers. The diagonal path in the left corner gives the composition dynamism and is itself also almost lost in the grass. No sky is visible. It is a small condensed space where the play of light and shade makes everything vibrate and captures the fleeting moment.

DKK 4,000,000–6,000,000 / € 535,000–805,000



Photo: The Art Museums of Skagen







56

56

LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

Study of a female head in the studio of Léon Bonnat. Signed and dated L. T. 78. Oil on panel. 26 x 34 cm.

Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990, no. 130 or 132. The catalogue raisonné mentions two paintings with motifs that correspond to the present one, they have the same size, and they are from the same year.

Laurits Tuxen was in Paris in 1875-76 and again in 1877-78, where he studied twice under Léon Bonnat (1833-1922). At Bonnat's request, Tuxen exhibited at the Paris Salon in 1878, thus proving his skills according to the French standards for academic painting. P.S. Krøyer (1851-1909) did the same the following year, and at this auction we also offer a study of a model drawn by Krøyer from his time at Bonnat's school - see next page.

DKK 25,000-30,000 / € 3,350-4,000



57

57

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Study of a standing bearded man. Signed and dated Krøyer Paris 77. Charcoal on paper. Visible size 61 x 46 cm.

Krøyer attended the school of Léon Bonnat (1833-1922) in Paris in two terms between 1877 and 1879. The present drawing was made during his time at Bonnat, where he carried out several both drawn and painted model studies.

DKK 80,000–100,000 / € 10,500–13,500



58

58

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

A red sky over the moor. Signed and dated M. A. 95.

Oil on canvas. 25 x 43 cm.

Provenance: The artist's daughter Helga Ancher, her estate auction Bruun Rasmussen 193, 1966 no. 125.

Bruun Rasmussen Vejle auction 110, 2007, no. 109, ill.

p. 56. Bruun Rasmussen auction 908, 2022 no. 102, ill.

p. 129.

DKK 60,000 / € 8,050



59

59

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Strandstudie. Revlerne i klart månelys". Study from the beach. The sandbanks are seen in clear moonlight. Skagen 1884. Unsigned. Oil on canvas. 33 x 46 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 334.

Provenance: P.S. Krøyer's estate auction, 1910 no. 90. Stamp from here on the reverse of the canvas. Here acquired by merchant Holger Andersen. Winkel & Magnussen auction 390, 1954 no. 481. Bruun Rasmussen auction 896, 2020 no. 53.

DKK 500,000–600,000 / € 67,000–80,500



60

60

MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Fishermen on the beach at Skagen on a quiet summer evening.
Signed M. A. Oil on canvas. 37 x 48 cm.

The painting is a study or a minor repetition of the large "Fiskere ved stranden en stille sommeraften" (Fishermen on the beach on a quiet summer evening) from 1888 at the National Gallery of Denmark (Inv. no. KMS1336). That one deposited in Folketinget (The Danish Parliament).

Provenance: Bruun Rasmussen auction 893, 2020 no. 35, ill. p. 48.

DKK 80,000–100,000 / € 10,500–13,500



61

61 MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

"Sommerdag paa Havet". Summer day at sea. Three fishermen in a rowing boat, in front fisherman and rescuer Ole Svendsen (1830-1906). Signed and dated Michael Ancher 94. Oil on canvas. 92 x 135 cm.

On the reverse an exhibition label from Grosse Kunstausstellung Berlin.

Exhibited: Charlottenborg 1895 no. 15.

Provenance: Bruun Rasmussen auction 151, 1963 no. 32. Bruun Rasmussen auction 838, 2013 no. 60, ill. p. 59. Bruun Rasmussen auction 893, 2020 no. 38, ill. p. 51.

DKK 500,000-600,000 / € 67,000-80,500



62

62

LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

A young woman sunbathing. Signed and dated L.T. 10-8-10. Oil on canvas. 46 x 65 cm.

On the back an exhibition label from Galleria Schopinich in Milan and no. 8, and inscribed with a French title: Une femme couchée dans la bruyère (A woman lying in the heather).

In 1901, Tuxen together with his wife, Frederikke (1856–1946), acquired a house in Skagen to be able to live there in the summer. They named it Villa Dagminne. In the following years, Tuxen painted a number of vitalistic works from the beaches around Skagen with a focus on the naked female body. These works are a tribute to the healthy naked body that enjoys the sun, the air, the sea and the beach without any shame. Here, a young woman sunbathes in the heather near the sea.

DKK 40,000–50,000 / € 5,350–6,700



63

63

LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

Female nude in the studio. In the background the faint outlines of a sketch. Signed L. T. Oil on canvas. 46 x 56 cm.

The sketch in the background is a reversion of Susanne from "Susanne in the bath" from 1879.

Provenance: Bruun Rasmussen auction 589, 1993 no. 97, ill. p. 39. Bruun Rasmussen auction 698, 2001 no. 1234, ill. p. 90. Bruun Rasmussen auction 2038, 2020 no. 1. DKK 50,000–60,000 / € 6,700–8,050



64

64

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

"Heksen skal brændes". Historic scene with a witch burning in a town square. Signed Paul Fischer. Oil on canvas. 65 x 79 cm.

Provenance: The artist's estate auction Winkel & Magnussen 156, 1934 n. 44. Stamp from here on the reverse of the canvas. Bruun Rasmussen auction 419, 1981 no. 54.

DKK 30,000–40,000 / € 4,000–5,350



65

65 PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

The old steam fire engine at Kultorvet in Copenhagen. Signed and dated Paul Fischer 1900. Oil on canvas. 64 x 51 cm.

The present painting is a study for the larger painting "Det brænder" (There's a fire) from 1900 (with the measurements 90 x 120 cm), which was exhibited at Charlottenborg in 1901 as no. 126. The final painting shows a larger section of Kultorvet in Copenhagen filled with firefighters and spectators and smoke coming from a building on the left. In the present painting, Fischer has focused on the firemen's work with the steam fire engine, where they shovel coal into the fire so that pressure can be created for the water jets to extinguish the fire. Today, the old steam fire engine is part of the collection at the Danish Museum of Science & Technology in Helsingør.

An exhibition label on the stretcher.

Illustrated: Steffen Linvald, "Paul Fischer - Københavnernes maler", 1984, p. 128. Helge Carlsen, "Billedmageren Paul Fischer", 1991, p. 55.

Provenance: Bruun Rasmussen auction 488, 1986 no. 172, ill. p. 73.

DKK 80,000–100,000 / € 10,500–13,500



66

66^{ARR}

HARALD MOLTKE

b. Helsingør 1871, d. Frederiksberg 1960

Aurora borealis January 14th 1901, 22.15 hours. Utsjoki. Towards West-Northwest. Study. Signed and dated H. Moltke 1901 and 14/1 1901 kl. 10.15. Oil on canvas. 43.5 x 61 cm.

The present painting is a study for the painting entitled "Nordlys 14. januar 1901, kl. 22.15. Utsjoki. Mod vest-nordvest" (Aurora borealis January 14th 1901, 22.15 hours. Utsjoki. Towards West-Northwest) in the collection of the National Gallery of Denmark (Inv. No. KMS9081).

Harald Moltke participated in several expeditions as an illustration painter. In the winter of 1900-1901, he took part in an aurora borealis expedition, sent by the Meteorological Institute, to Utsjoki in Lapland, Finland, and the present painting originates from here. The expedition leader was physicist and meteorologist Dan Barfod la Cour (1876-1942), and the other participants were Carl Edvard Thune Middelboe (1875-1924) and Johannes K. Kofoed (1877-1939).

During the stay in Utsjoki, thorough measurements and records of the northern lights observations were made by the expedition team, and Moltke painted several paintings that carefully depicted the observed northern lights. Through both Moltke's paintings and la Cour's diary notes, one can thus follow the movement of the northern lights across the sky. La Cour notes i.a. in his diary on 14-1-1901, the evening for the present painting, at 22:45: "When the phenomenon was at its strongest [at 22:15], the clouds showed very dark against the sky illuminated by the aurora borealis. The shape of the clouds changed quite fast while the bulk of clouds appeared to be stationary, as if the clouds were generated in the same location all the time. The phenomenon was most magnificent due to the strong contrasts." (quoted from Peter Stauning, "Harald Moltke - Nordlysets maler" (Painter of Aurora borealis), 2011, p. 148). DKK 20,000-25,000 / € 2,700-3,350



67

67
JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

Landscape with a stream flowing into the sea. Signed and dated Janus la Cour 1902. Oil on canvas. 50 x 76 cm.

DKK 50,000–60,000 / € 6,700–8,050

68
LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

"Måneopgang set fra agterstævnen af en damper med røg fra skorstenen". Moonrise seen from the stern of a steamer with smoke from the chimney. Signed and dated L. T. 09. Oil on canvas. 46 x 61 cm.

DKK 40,000–60,000 / € 5,350–8,050



68



69

69

VIGGO PEDERSEN

b. Copenhagen 1854, d. Roskilde 1926

"Duet". A duet with two young women playing and singing under walnut trees. Signed and dated Viggo Pedersen 1893-1898. Oil on canvas. 117 x 150 cm.

Exhibited: Den Frie Udstilling 1898 no. 148. The 1900 Paris Exposition, "Exposition Universelle", 1900 no. 106.

Literature: Ch. A. Been & Emil Hannover, "Danmarks malerkunst", 1903, ill. p. 236.

Provenance: Merchant Wald. Davidsen, his estate auction Winkel & Magnussen 276, 1941 no. 30, ill. p. 19.

DKK 30,000-40,000 / € 4,000-5,350

70

CARL BLOCH

b. Copenhagen 1834, d. s.p. 1890

Study for Christ / Alma Bloch. Unsigned. Oil on canvas. 60 x 48 cm.

Provenance: Auction, Malerisalen, Studenterforeningen, 1917 no. 10 (here sold as 'John the Baptist'). The painter Peder Mønsted (1859-1941). His estate auction, Winkel & Magnussen auction 281, 1941 no. 394 (here sold as 'John the Baptist').



70

The above-mentioned auctions both identify the figure in the present study as John the Baptist. However, the study does not contain any direct references to Bloch's portrayal of John the Baptist in 'The Baptism of Christ' (1870) in The King's Oratory in the chapel at Frederiksborg Castle in Hillerød. Carl Bloch reserved the luminous halo for his Christ figures and most wear, as here, a reddish suit/cloak. The study has points of similarity with 'The Resurrection of Christ' (1877) in St. Jacob's Church in Copenhagen and 'The Resurrection' (1873) in The King's Oratory, but also with 'The Last Supper' (1876) from the same place. They all portray a related Christ with halo and an upward gaze. The present study has certainly served as a tronie for one or more of these representations of Christ.

The model was undoubtedly Carl Bloch's wife Alma Bloch, née Trepka (1842-1886). The characteristic oval face, the strong bridge of the nose, the marked cleft in the chin and a striking portrait likeness illustrate here for the first time that Bloch used his wife as a model for his depictions of Christ.

The following quotes following Carl Bloch's death in 1890 emphasize this. In a series of commemorative articles published in the journal 'Aaret Rundt' the same year, the author Nikolaj Bøgh (1845-1905) writes (in Danish): "... her beauty so great that it coincided with his artistic ideal, so that in all his holy pictures he could paint her, sometimes as the angel, sometimes as Christ himself - you recognize her face everywhere in these pictures." (Nikolaj Bøgh, in Aaret Rundt, 1890, p. 248).

The famous Danish critic and writer Georg Brandes (1842-1927) knew Alma Bloch from her youth and portrayed her years later in his memoirs (in Danish): "Alma Trepka was queenly, her movements slow, her being clear and calm - Carl Bloch could develop from her face a Mary type, even a Christ type without significantly changing the oval of the facial lines..." (Georg Brandes, Levned I, 1905, p. 231).

The present study is the missing link between the above quotations and Bloch's artistic use of Alma as a model for his Christ figures.

DKK 30,000-40,000 / € 4,000-5,350

Bruun Rasmussen would like to thank art dealer Peter Titelbech for the above text about the connection between Bloch's depictions of Christ and Alma Bloch.



71

71

AUGUSTA DOHLMANN

b. Frederiksberg 1847, d. s.p. 1914

View from Pompeii. Signed and dated Augusta Dohlmann 95. Oil on canvas. 31 x 35 cm.

DKK 20,000–30,000 / € 2,700–4,000

72

O. D. OTTESEN

b. Broager 1816, d. Frederiksberg 1892

"En vase med Blomster og en Egegren. Roserne Marschal Niel, Madame Victor Verdier, Monsieur Bonsenne, Centifolio major, en Gyldenlak, Hyacinth, en hvid og en rød Lilie, Caprifolium og forskellige andre Blomster". Still life with a vase full of flowers and an oak branch. The roses Maréchal Niel, Madame Victor Verdier, Monsieur Bonsenne, Centifolio major, English Wallflower, hyacinth, a white and a red lily, honeysuckle and various other flowers. Signed and dated O. D. Ottesen 1879. Oil on panel. 81 x 60 cm.

Exhibited: Charlottenborg 1879 no. 203.

Literature: Hanne Westergaard, "O. D. Ottesen - Arbejdsbog og optegnelser", 1979, listed under the year 1879 p. 56, where it is also mentioned that the vase was made and composed by the artist.

Provenance: Acquired at Charlottenborg 1879 by apothecary F. Holm.

DKK 30,000–40,000 / € 4,000–5,350

73

PAINTER UNKNOWN, 19TH CENTURY

Bush roses and white lilies. Signed and dated Alma Evers 1881. Oil on canvas. 83 x 70 cm.

DKK 25,000 / € 3,350



72



73



74

**74
NEAPOLITAN SCHOOL,
17TH CENTURY**

An Allegory of Music. Unsigned. Oil on canvas.
99 x 73 cm. DKK 20,000–25,000 / € 2,700–3,350

**75
ITALIAN SCHOOL,
19TH CENTURY**

Portrait of a man in a black robe with red lining. River landscape in the background. Unsigned. Oil on panel. 49 x 37 cm. Richly carved gilt-wood frame.

Literature: Hermann Schmitz, Generaldirektør Ole Olsens Kunstsamlinger, s.a. Ole Olsen's Collections, 1933. Ill. p. 100 (as Giovanni Bellini).

DKK 20,000–25,000 / € 2,700–3,350



75



76

**76
ITALIAN SCHOOL,
17TH CENTURY**

Four noble children playing music. Unsigned. Inscribed
Luis de Morales. Oil on canvas. 111 x 84 cm.

DKK 30,000–40,000 / € 4,000–5,350

**77
BOLOGNESE SCHOOL,
17TH CENTURY**

Pietà. Unsigned. Oil on copper. 30 x 19 cm.

DKK 20,000–30,000 / € 2,700–4,000



77



78

78

LAWRENCE ALMA-TADEMA

b. Dronrijp 1836, d. Wiesbaden 1912

Portrait of apothecary and chemist in Amsterdam Laurens Alma (1802-1876). Signed and dated L. Alma Tadema Souvenir au 14 Juin 1862. Oil on panel. Oval. 43 x 34 cm.

Provenance: The portrayed. Then inherited in the family until today.

Lawrence Alma-Tadema was born Laurens Tadema in Dronrijp, the Netherlands. Both the name Laurens and Alma came from the godfather's family. He later changed his name to the English Lawrence and added Alma to his surname to be listed under A in exhibition catalogues instead of under T.

DKK 60,000-80,000 / € 8,050-10,500



79



79

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

A pair of portraits of Anna Nancy neé Oxholm (d. 1822) in a white dress and red shawl, with long curly hair; married to chamberlain, master huntsman Heinrich Reinhard von Eppingen (1745-1821). He in black jacket, white shirt and waistcoat. Unsigned. Pastel. Oval in period rectangular frame. 34 x 22 cm. (2).

Provenance: The portrayed. After Anna von Eppingen's death in 1822, the pastels passed to Count and Minister Wilhelm Carl Sponneck (1815-1888) and remained in this family until 1984. The last owner was countess Hilda Johanne (1914-1984). Her estate auction Bruun Rasmussen 474, 1985 no. 223, ill. pp. 28 and 29.

DKK 20,000-30,000 / € 2,700-4,000



80

80

EMILIE MUNDT

b. Sorø 1849, d. Frederiksberg 1922

"Fra asylet i Istedgade". From the asylum in Istedgade. Study. C. 1885. Signed E. Mundt. Oil on canvas. 47 x 60 cm.

In the early 1870s, Emilie Mundt began training as an artist – first two months with the painter Jørgen Roed (1808–1888) and afterwards at Vilhelm Kyhn's (1819–1903) drawing school for women, where she met her life companion, the painter Marie Luplau (1848–1925). In 1874, the women applied to the Royal Danish Academy of Fine Arts in Copenhagen, but were both rejected. Women were not admitted to the Academy until 1888, with the establishment of the Academy of Fine Arts' School of Art for Women (Kunstakademiets Kunstscole for Kvinder). After being rejected, and on the advice of painter Elisabeth Jerichau Baumann (1819–1881), the two women travelled to Munich to further their education. Here, unlike in Denmark, women were given the opportunity to draw after nude models. In 1878, Mundt made her debut at Charlottenborg. In 1882–84, Mundt and Luplau went to Paris to study at the private French art academy, the Académie Colarossi where, among many others, Paul Gauguin (1848–1903) and Helene Schjerfbeck (1862–1946) had been studying.

After her stay in Paris, Emilie Mundt was influenced by French realism in her depictions of daily life, which often involved children's conditions, e.g. the painting From the asylum in Istedgade, dated 1886, at the Museum of Copenhagen.

DKK 40,000–50,000 / € 5,350–6,700



81

81
CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with mother and child at the breakfast table.

Signed C. Holsøe. Oil on canvas. 68 x 82 cm.

With a stamp from Winkel & Magnussen on the stretcher.

DKK 100,000–150,000 / € 13,500–20,000



82

82 CARL HOLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior from a living room with the artist's wife sitting by the piano. Signed C. Holsøe. Oil on canvas. 66 x 68 cm.

DKK 100,000–150,000 / € 13,500–20,000



83

83

PETER ILSTED

b. Sakskøbing 1861, d. Copenhagen 1933

"Gæsterne ventes". Waiting for the guests. Interior with two of the artist's daughters by the window. Signed with monogram. Oil on panel. 37.5 x 39.5 cm.

Ilsted has also made the motif as a mezzotint in 1911 (Opus 6).

Exhibited: Winkel & Magnussen October 1907 no. 53, ill. p. 11.

Provenance: Engineer and manager S. F. Woldbye, his auction in Kunsthallen 8-9 October 1936 no. 37, ill. p. 10.

DKK 150,000-200,000 / € 20,000-27,000



84

84

ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

Young mother in a white flowing dress and red scarf around her black hair. In her arms she holds her naked baby. Presumably from Capri. Signed and dated Jerichau Baumann 1874. Oil on canvas. 74 x 61 cm.

The young mother and child have a strong similarity in motif to a painting by the artist exhibited Charlottenborg 1874 no. 120 with the title "From Capri. Mother and Child". That one bought by the National Museum in Stockholm 1880.

DKK 40,000–60,000 / € 5,350–8,050



85

85
HANS BRASEN

b. Hillerød 1849, d. Copenhagen 1930

"En gammel Courmager". An old man courting a young woman on a sunny road near Lake Garda, Italy. Signed and dated H. Brasen 1884. Oil on canvas. 138 x 102 cm.
Exhibited: Charlottenborg 1885 no. 53.

Provenance: Bruun Rasmussen auction 228, 1969 no. 79, ill. p. 19.

DKK 80,000–100,000 / € 10,500–13,500



86

86

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

“Efteraarsdag ved Skovmølleåen”. An autumn day at the stream Skovmølleåen. Signed and dated Janus la Cour 1904. Oil on canvas. 120 x 154 cm. *Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour, 1928, no. 837.*

Exhibited: Charlottenborg 1904 no. 113.

DKK 60,000 / € 8,050



87

87

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A November day in the park near Schæffergården. Signed and dated P. Mønsted 8. Novb. 1914. Oil on canvas. 195 x 200 cm.

Schæffergården, formerly Jægersborghus, is a mansion near Ermelunden in Jægersborg north of Copenhagen. In 1755, royal carpenter Dietrich Schæffer took over a stable and had it rebuilt into a three-winged hunting lodge. From 1781, the mansion had several different owners, including Prince Harald (1876-1949), who in the early 20th century used it as his summer residence. The painting was executed under Prince Harald's ownership - note the two guards at their sentry boxes at the main entrance.

Over the years, the buildings have been restored and modernized by prominent architects such as Kaare Klint (1888-1954), Palle Suenson (1904-1987) and Vilhelm Wohlert (1920-2007). For many years the building was owned by Fondet for Dansk-Norsk Samarbejde (The Foundation for Danish-Norwegian Cooperation).

DKK 100,000-150,000 / € 13,500-20,000



88

88

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View from Svejbæk towards Borre Lake and heathery hills. Signed and dated P. Mønsted Svejbæk 1912. Oil on canvas. 80 x 122 cm.

Borre Lake lies off the towns of Sejs and Svejbæk between Brassø and Julsø near Silkeborg.

DKK 80,000–100,000 / € 10,500–13,500

89

JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

“Graavejrsdag ved Stranden”. A grey day at the beach. Signed and dated J. la Cour 6. August 1877. Oil on canvas. 45 x 67 cm.

Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour, 1928, no. 421.

Exhibited: Presumably Charlottenborg 1877 no. 67.

Provenance: Winkel Et Magnussen auction 331, 1946 no. 83, ill. p. 11.

DKK 40,000–50,000 / € 5,350–6,700

90

L. A. RING

b. Ring 1854, d. Roskilde 1933

View from Sankt Jørgensbjerg towards Roskilde Fjord. Signed and dated L.A. Ring 1917. Oil on canvas. 25 x 41 cm.

DKK 25,000–30,000 / € 3,350–4,000



89



90



91

91
H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

A father with his children in a flower meadow.
Signed and dated H. A. Brendekilde 07. Oil on canvas. 50 x 69 cm.

DKK 40,000–60,000 / € 5,350–8,050

92
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Spring day by a thatched farmhouse. An elderly woman is knitting in a garden full of colourful tulips. Signed and dated P. Mønsted Særslev 1925. Oil on canvas. 50 x 70 cm.

Særslev is located in northern Funen.

DKK 50,000–75,000 / € 6,700–10,000



92



93

93

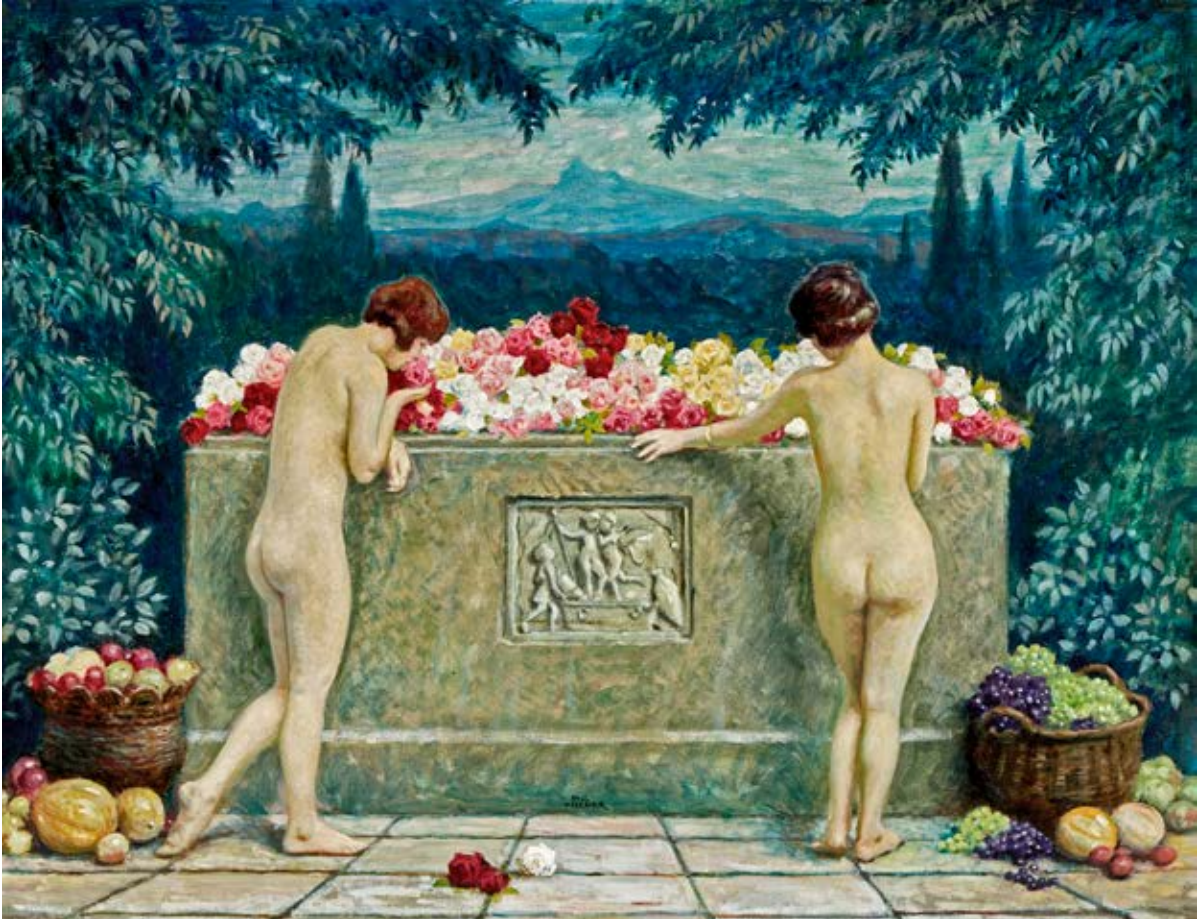
H. A. BRENDKILDE

b. Brændekilde 1857, d. Jyllinge 1942

A pipe-smoking farmer in a rapeseed field. Signed and dated H.A. Brendekilde 87. Oil on canvas. 66 x 83 cm.

On the stretcher an exhibition label from Charlottenborg (no. 2).

DKK 40,000–60,000 / € 5,350–8,050



94

94

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

"Ved Sarkophagen". At the sarcophagus. 1929. Signed Paul Fischer. Oil on canvas. 57 x 75 cm.

Literature: Steffen Linvald, "Paul Fischer - københavnerens maler", 1984, mentioned with the title "Dekoratív maleri" (Decorative painting) on p. 131 in a list of Paul Fischer's paintings that he photographed and kept in private albums.

Provenance: Paul Fischer's estate auction, Winkel & Magnussen 156, 1934 no. 114. Stamp from here on the reverse of the canvas. Bruun Rasmussen auction 883, 2018 no. 170, ill. p. 78. DKK 60,000–80,000 / € 8,050–10,500



95

95
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Interior from the artist's studio. The model is resting on the sofa. Signed Paul Fischer. Oil on canvas. 39 x 56 cm.

Provenance: The artist's estate auction, Winkel & Magnussen 156, 1934 no. 98. Stamp from here on the reverse of the canvas.

DKK 60,000–80,000 / € 8,050–10,500



96

96

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A winter day near Trinitatis (Trinity) Church and Regensen in Copenhagen. Signed Paul Fischer. Oil on panel. 32 x 39 cm.

Provenance: Bruun Rasmussen auction 778, 2007 no. 194, ill. p. 147.

DKK 40,000–50,000 / € 5,350–6,700

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- 5.7 Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.
- 5.8 BRK kan nægte at acceptere et bud, hvis en tilstrækkelig sikkerhed for betaling mangler, eller hvis budgiver tidligere har misligholdt betalingsforpligtigelser ved køb hos BRK.
- 5.9 Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

- 6.1 Der er følgende muligheder for at afgive bud:

PERSONLIGT FREMMØDE:

Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.

KOMMISSIONSBUD:

Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

TELEFONBUD:

I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via bruun-rasmussen.dk

FORAUKTION:

Visse Liveauktioner indledes med en Onlineauktion. De højeste bud på Onlineauktionen danner udgangspunktet på den efterfølgende Liveauktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 1 tillæg til hammerlaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".
- 7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På Liveauktioner udgør salæret 25,6 % af hammerlaget + moms af salæret, i alt 32 %. For frimærker og mønter udgør salæret 20 % af hammerlaget + moms af salæret, i alt 25 %.
- 7.1.2 "LIVE bidding": BRK's "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere.
- 7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerlag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "*" eller med teksten: "Dette emne handles i fuldmoms".
- 7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hele hammerlaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
300,01 - 50.000 euro	5%
50.000,01 - 200.000 euro	3%
200.000,01 - 350.000 euro	1%
350.000,01 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Kunstnerafgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af VISDA.

- 7.1.5 Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indløsningsselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

- 8.1 Købesummen forfalder til betaling ved hammerlaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

- 9.1 Betaling kan ske på følgende måder:

A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 14.999 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-eurosedler.

B: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: Via bankoverførsel til BRK's konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRTAGELSE, -BETALING OG -DEPONERING

- 10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditor, skal momsen ikke deponeres. Se listen over godkendte speditorer på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

- 11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerlag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

- 12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.
- 12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.
- 12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på bruun-rasmussen.dk
- 12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.
- 12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhentet i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.
- 12.6 I henhold til gældende hvidvaskeovngivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

13 FORSENDELSE

- 13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditør. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "©" i kataloget. Følgende regler gør sig gældende:
 - A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
 - B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særkilt markeret.
 - C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen,

når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse. Eventuelle omkostninger, der opkræves at de danske myndigheder i forbindelse med udstedelse af en reeksporttilladelse, vil blive pålagt købers faktura.

- D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

- 15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.
- 15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.
- 15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.
- 15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSES- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

- 17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

- 18.1 Har budgiver/køber en klage, kan der altid rettes henvendelse til BRK.
- 18.2 Lykkes det ikke at finde en løsning, kan forbrugere sende en klage til Nævnenes Hus, Toldboden 2, 8800 Viborg, e-mail: naevneneshus.dk. Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: <http://ec.europa.eu/odr>.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

Bruun Rasmussen Kunstauktioner

Rev. 03.24

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for Live Auctions and are effective from 1 January 2017. BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

- 1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK's past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

- 2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK's knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.
- 2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.
- 2.3 In some cases, BRK may choose to describe an item's provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller's wish for privacy.
- 2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK's website.

3 PREVIEW

- 3.1 Items up for auction are presented prior to the auction in one of BRK's showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.
- 3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK's honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

- 4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.
- 4.3 The Live Auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

- 5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.
- 5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.
- 5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.
- 5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.
- 5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.
- 5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to cancel his purchase, neither under the Danish Consumer Contracts Act.
- 5.7 Bidders are required, in accordance with BRK's instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.
- 5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder's ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.
- 5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

- 6.1 Bidding options:

IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

COMMISSION BIDS:

The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via bruun-rasmussen.dk.

PRE-AUCTION:

Some Live Auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following Live Auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the Live Auctions, the fee is 25,6% of the hammer price + VAT of the fee, 32% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "V", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300,01 - 50,000 euro	5%
50,000,01 - 200,000 euro	3%
200,000,01 - 350,000 euro	1%
350,000,01 - 500,000 euro	0.5%
over 500,000 euro	0.25%

The royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.

- 7.1.5 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on bruun-rasmussen.dk and at payment.

8 PAYMENT DEADLINE

- 8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

- 9.1 The payment can be made in the following ways:
- A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 14.999) in the saleroom or subsequently at one of

BRK's locations. Please note that we do not accept EUR 500 banknotes.

- B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.
- C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

- 10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.
- A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.
- B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- 10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

- 11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.
- 11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.
- 11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.
- 11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:
- A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.
- B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

- 12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.
- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.
- 12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.
- 12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.
- 12.6 In accordance with current anti-money laundering laws, the buyer must in certain cases submit personal information and present a photo ID to BRK before the buyer can have the purchased item placed in his possession.

13 SHIPPING

- 13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

- 14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.
- 14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "☉" in the catalogue. The following rules are applicable:

A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.

B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.

C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be

obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems. Any fees charged by the Danish authorities in connection with the issuance of a re-export permit will be added to the buyer's invoice.

D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.
- 15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

- 16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.
- 16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.
- 16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

- 17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on bruun-rasmussen.dk.

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: naevneshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Bruun Rasmussen Auctioneers

The above is an English translation of the Danish version of the Conditions of Purchase. In case of a dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

Rev. 03.24

